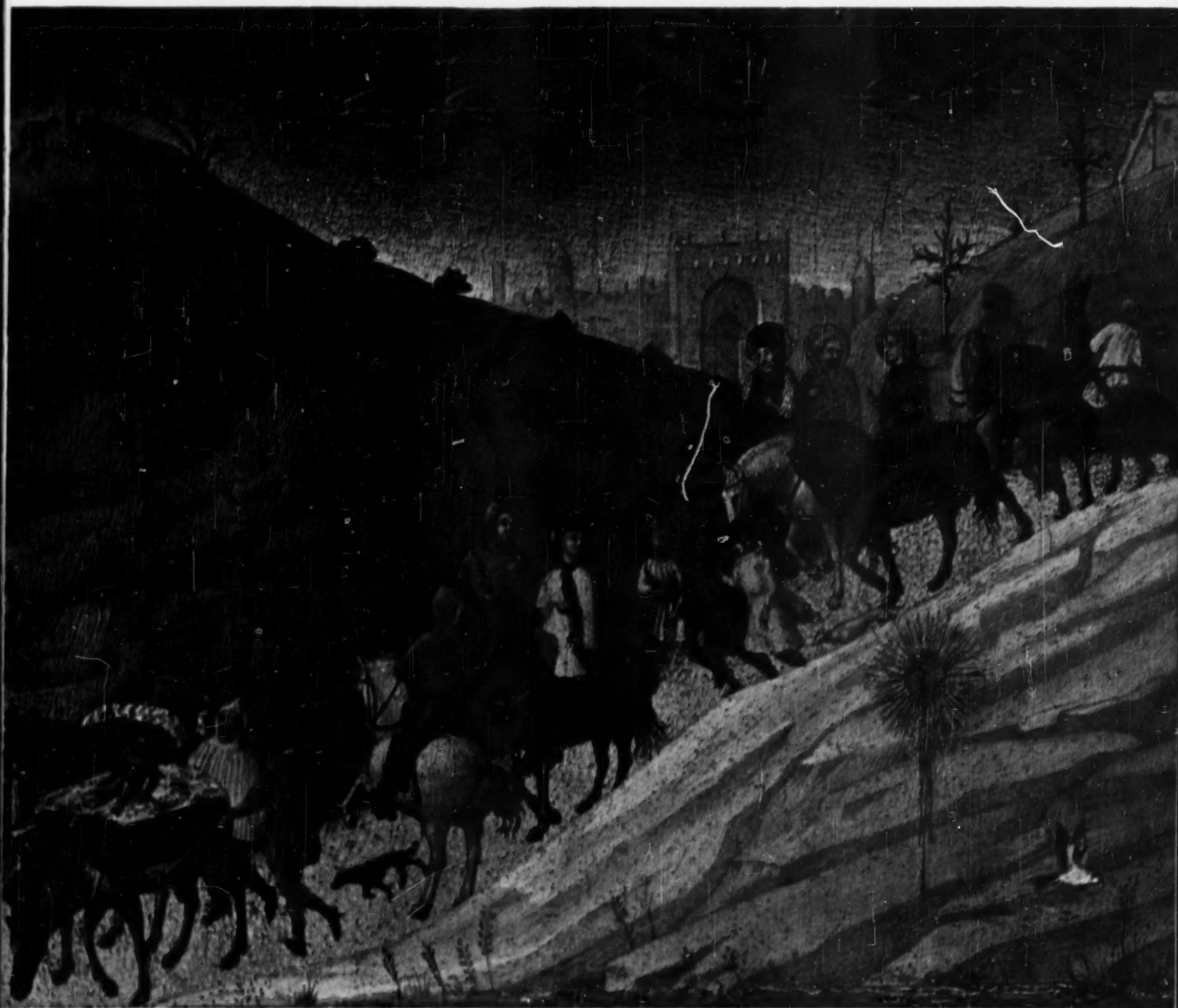


# Design

November-December/56

FOR ART TEACHER, STUDENT & CRAFTSMAN



THE JOURNEY OF THE MAGI by Sassetta

Metropolitan Museum of Art, N.Y.

plates courtesy Harry N. Abrams, Publishers

the creative art magazine

# Glittering Baubles . . .

**A** COLLECTION of family-made trimmings to sparkle your Christmas tree, and all made from odds and ends found around the home. These ideas have been selected from a collection to be found in the Fall-Winter issue of *McCall's Needlework & Crafts* magazine, now on newstands. Reading across, here's how they are made:

*top left*

**Key coil:** Using gloves to protect hands, shape the metal coil removed from any can with the provided key. Work strip into oval shaped spiral, attaching free end by winding around key. Paint gold. Sprinkle sequins over glue coating and attach bow.

*second left*

**Milkweed dangles:** Poke two holes near top of a milkweed pod, using ice pick. Fasten Christmas ball inside pod with fine wire by bringing wire ends up thru holes. Add ribbon and attach ornament to additional length of the wire.

*center left*

**Yarn spheres:** Inflate a balloon. Wind flour-paste soaked yarn loosely about balloon neck, then around balloon itself. Let it dry. Now, deflate balloon and remove. The yarn cage is created and may be decorated with paint and glitter.

*fourth left*

**Spike stars:** Cut foil paper into 3" circles, then cut circles into quarters and roll each into a cone. Fasten with tape. Poke two holes on opposite sides of a ping pong ball and insert a wire to make a hanging loop. Glue on cones. Sprinkle additional glitter to complete.

*lower left*

**Wallpaper ornaments:** Cut out from wallpaper samples suitable motifs that can be easily duplicated in Styrofoam. Place motif on  $\frac{1}{4}$ " or  $\frac{1}{2}$ " thick Styrofoam sheet and trace edge with sharp pencil making indentation. Cut Styrofoam on a flat surface with sharp knife along penciled line. Push cut-out motif from Styrofoam sheet. If necessary, cut on other side of Styrofoam to free motif.

Using Styrofoam cement, attach wallpaper to Styrofoam cut-out. Use glue and glitter to highlight wallpaper motifs.

Cut a 7" piece of string, double and knot ends together. With large needle or awl, make a hole in Styrofoam at top center of ornament. Apply Styrofoam cement all around knot and push knot into hole. Apply more cement over hole and let dry.

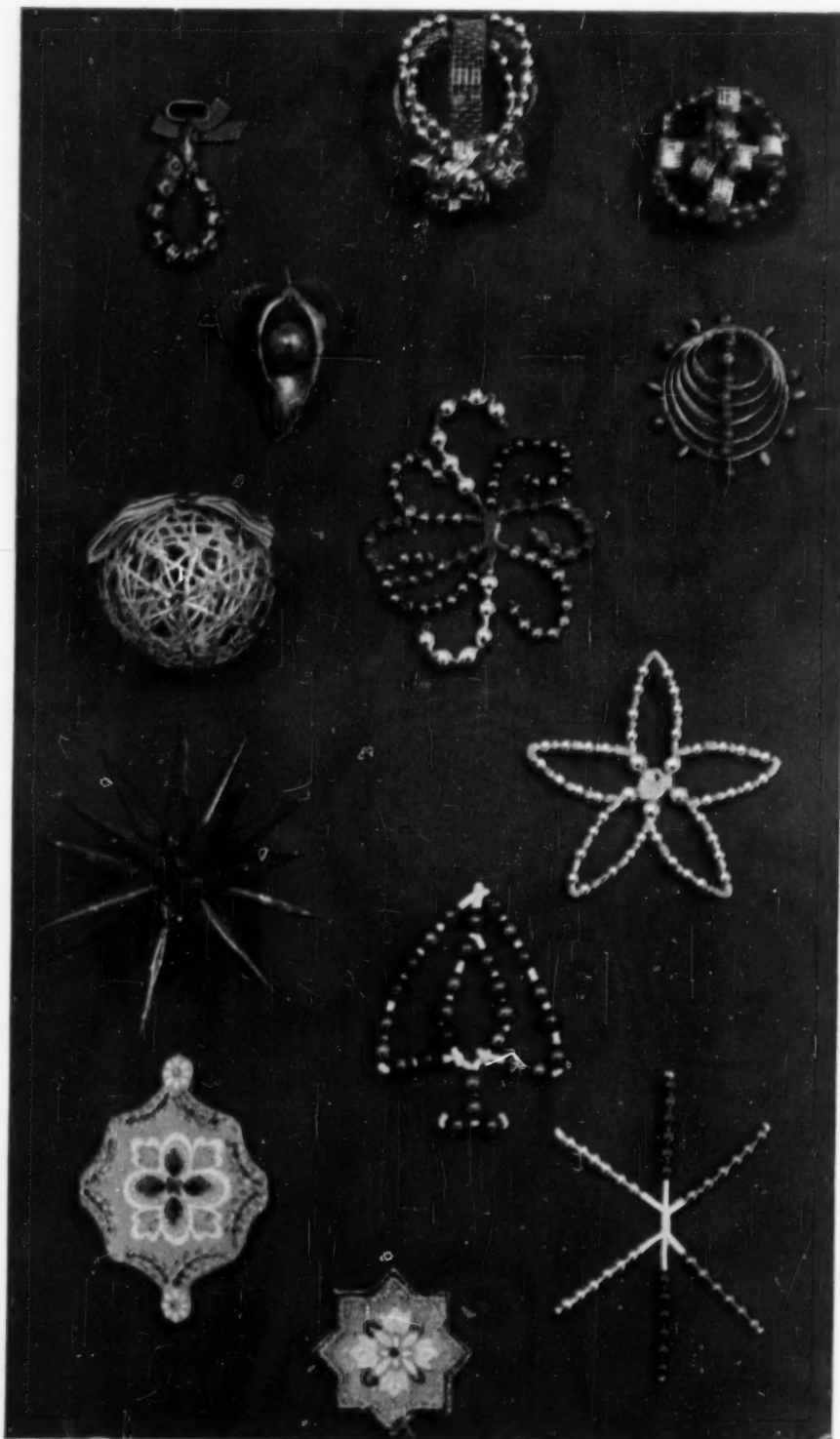
*top center and right*

**Screen ornaments:** Use any fine mesh screen and, for extra sparkle, try the cellophane impregnated variety.

*Here is a trio of ideas . . .*

**The birdcage:** Cut two strips of screen 9" long by  $\frac{1}{2}$ " wide and

*please turn to page 79*



courtesy McCall's Needlework and Crafts Magazine

# Educator's pipeline

A COLUMN OF ODDS AND ENDS,  
OF INTEREST TO YOU

**U.S. HEAD FOR INDUSTRIAL ART EDUCATION SOUGHT:** The U.S. Office of Education is seeking some qualified individual to head its industrial art program. The job, peculiarly enough, has been open for years. The salary: \$8,990. Interested? Qualified? Contact Washington.

**LOW COST COLOR PRINTING FOR ARTISTS,** museums, art agencies, yearbook editors and educators has long been awaited. Those who are interested in obtaining small color runs (i.e., 500 to 25,000 copies) at a fraction of the normal printing charge, are invited to study the interior color pages of this issue of Design. Using a special, litho process developed by Eastman Kodak, a large midwestern service believes it has the answer to producing quality color printing at moderate cost. All you need to supply is a color transparency of any size up to 4"x5". Printing is by offset on a wide variety of available stocks. An example of cost: five thousand color reproductions measuring 8½"x11" are approximately \$280—about 5½¢ apiece, including the making of the color plates. (Normally, process color plates alone in this size would cost upwards of \$500). For full details, write: Lithocolor Division, Microfilms, Inc., 313 N. 1st St., Ann Arbor, Michigan.

**ASSEMBLE AUTHENTIC ANTIQUE REPRODUCTIONS** of colonial mailboxes, spice racks, candle boxes, blacksmith box magazine holders, etc. Complete kit for assembling and finishing costs just a few dollars and full information is available from: X-Acto, Inc., 48-85 Van Dam St., Long Island City, N. Y. These add a handsome touch to any home, make fine gifts. Kits sold at most art and department stores.

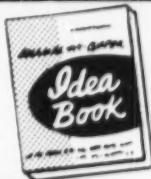
**HOW MANY STUDENTS IN U.S. SCHOOLS?** The figures keep going up. This year it has been 41½ million! How does it break down? Elementary: 30 million; Secondary: 8 million; Higher Education: 3½ million. Room for new teachers? Biggest deficit of trained personnel in any field.

please turn to page 46

## 64 PAGES! ENAMEL-ON-COPPER IDEA BOOK

Learn jewelry making; enameling processes and techniques from step-by-step instructions. Book lists hundreds of new copper items never before available, low cost kits, complete supplies, new tools and equipment, BIGGEST KILN VALUES ever offered. If you are not on our mailing list, send for your copy of this valuable book today! Rush 25c to:

**THE COPPER SHOP**  
A Div. of Immerman and Sons Dept. 136  
1812 E. 13th St. Cleveland 14, Ohio



## sculp-metal

IT MODELS LIKE CLAY—  
HARDENS INTO METAL!

With Sculp-Metal, the wonder metal, you can make sculptures easily and economically without elaborate equipment. Sculp-Metal is applied with palette knife or fingers onto pre-shaped armatures. Pieces air harden; are strong and permanent; may be carved, filed and sanded — then burnished to a rich aluminum patina.

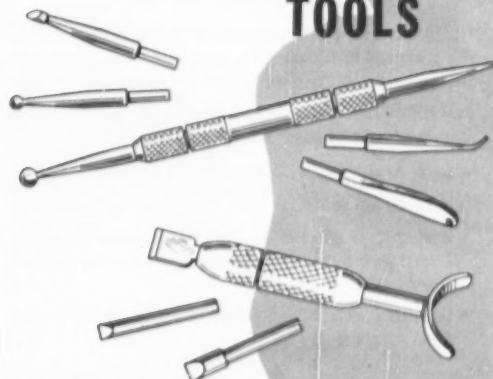
at leading dealers. Send 10c for 16-page handbook "working in sculp-metal".

the sculp-metal company

701-C Investment Bldg., Pittsburgh 22, Pa.



## x-acto® LEATHERCRAFT TOOLS

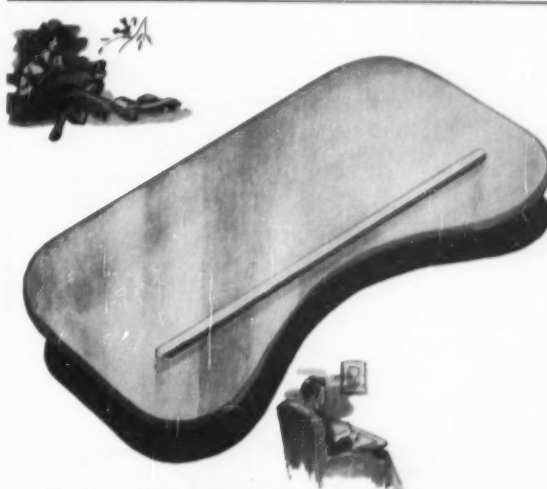


A complete line of precision-made tools constructed on the versatile X-acto principle of replaceable points and blades. Available individually and in sets, from 60c to \$30.



Send for FREE Catalog on school letterhead

48-85 Van Dam Street, L.I.C. 1, New York



## O-P CRAFT LAP BOARD

A large sturdy Lap Board. Comfortable to use. Invites exceptional decoration. Takes all color mediums beautifully. Size: 23½ x 15 x ¼" thickness, made of durable O-P Craft Composition Board. Shape as illustrated, complete with book rest. Both sides may be used.

PRICES: 1 only @ \$1.00; 2 or more @ 90c ea. Postage extra. (Shipping weight 3 lbs.)

COLORFUL CRAFTS CATALOG listing a wide variety of items for design or decoration: FREE

The O-P CRAFT CO. Inc.

SANDUSKY, OHIO





## another GRUMBACHER FIRST!

That same time-tested Grumbacher Retouch Varnish . . . the standard of artists for years . . . now available for the first time in the easy-to-use pressurized spray can. Just aim, press the button, and protect your oil painting with a crystal clear, transparent coat.

- Genuine damar varnish made only by Grumbacher.
- Protects oil paintings from dirt, dust and grime.
- Restores the gloss of wet, freshly applied oil paint. Facilitates accurate color comparison for further painting.
- Protects artists' oil paintings until sufficiently dry for final varnishing.

The BIG red  
and white can



AVAILABLE AT YOUR FAVORITE  
ARTISTS' MATERIAL DEALER

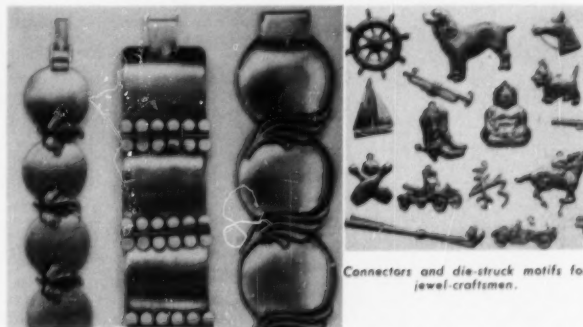
**M. GRUMBACHER**  
INC.

476 W. 34TH ST. NEW YORK 1, N. Y.

### PIPELINE:

continued from previous page

**SOMETHING NEW FOR JEWELRY-CRAFTSMEN** is being offered by the Copper Shop in Cleveland—an assortment of unusual connectors for bracelet and necklace links. Shaped in stylized designs (see cut below), they are of finished copper and ready for instant application to your jewelry items. Burnished copper links of this type add rich contrast to enamel-decorated costume accessories. Another



Connectors and die-struck motifs for jewel-craftsmen.

idea popularized by this well-known craftsmen's shop is the die-struck copper motif (see right cut) which comes in a large array of sizes and themes. These little charms may be fired onto enameled backgrounds to decorate cigaret boxes, bowls, ash trays, etc., or may be simply soldered onto jewelry to make charm bracelets and necklaces. Free illustrated data may be had on request from: Copper Shop, Dept. 93, 1812 E. 13th St., Cleveland 14.

**FREE AND LOW-COST OFFERS:** Interested in assembling mosaics from Venetian glass and Byzantine tesserae? Sheets (containing 225 pieces) are available in about sixty colors from \$2. Used for murals, inlaid tables, class projects, etc. Free information from: Mosaic Crafts, Dept. "D", 228 W. 4th St., New York 14, N. Y. . . . Free catalog of woodenware items, ready to be decorated for gift giving and personal use. Slicing boards, knife boxes, meatboards, rolling pins, platters, etc. Add your own artistic touch to these decorative and functional articles. Request catalog from: Dept. "D", Graham Hardware, Inc., Bethel, Vermont . . . Plan on giving the latest art books for Christmas gifts? Use Design Magazine's Book Service, available to all subscribers. Large savings on almost any book published in America. Full details on page 82 this issue.

**STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912 AS AMENDED BY THE ACTS OF MARCH 3, 1933 AND JULY 2, 1946 (TITLE 39, UNITED STATES CODE, SECTION 233) OF DESIGN**, published bimonthly except July and August at Columbus, Ohio for Oct. 29, 1956.

1. That the names and addresses of the publisher and editor and business manager are: Publisher, Design Publishing Co., Inc., Columbus, Ohio. Editor, G. Alan Turner, Columbus, Ohio. Business Manager, Lillie F. Evans, Columbus, Ohio.

2. The owner is: Design Publishing Co., Inc., 337 S. High St., Columbus, Ohio; Felix Payant, Woodstock, N.Y.; J. Paul McNamara, 50 E. Broad St., Columbus, Ohio; Kenneth Johnston, Leveque-Linden Tower, Columbus, Ohio, and Hughes Miller, American Education Press, Columbus, Ohio.

3. That the known bondholder, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears on the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also under the statements in the two paragraphs show the affiants full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of bonafide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semi-weekly and tri-weekly newspapers only.)

(Signed) G. Alan Turner,

Sworn to and subscribed before me this 10th day of October, 1956.

JULIANA M. TURNER

(My commission expires Jan. 3, 1957)

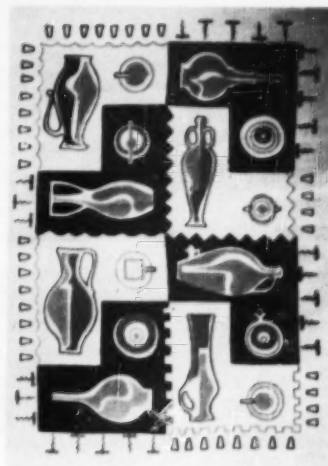
**CHANGE OF ADDRESS?** Send your new address at least 30 days before the date of the issue with which it is to take effect. Address: DESIGN, 337 S. HIGH ST., COLUMBUS 15, OHIO. Send old address with the new, enclosing if possible your address label. The post office will not forward copies. For additional information regarding subscription status, write to Lillie F. Evans, Business Manager.



## GIFTS BY CRAFTSMEN

### Decorated bottles

Old fashioned jars, reminiscent of the corner apothecary and the candy store, make wonderful gifts when they are personalized. Buy a set of four (about \$3 at most department stores) and decorate them with oil colors or Dek-All. Simple themes for nursery cotton jars, kitchen spice holders, living room candy jars. As an added touch, fill with colorful gumdrops and attach a Christmas bow.



### Handprint linens

Stretch desized linen or burlap across a protective backing and stencil or blockprint on your original motifs. Plain napkins can be made bright and imaginative. Make table runners, table cloths, guest towels, framed pictures in this manner. Use textile colors or Aqua-Textile. Iron to set colors permanently.

### Enameled jewelry

Enameling hobbycraft kits cost as little as \$6. (Up to \$15 for larger furnaces). They'll make costume pins, pendants, buttons, charms for holiday giving. Materials are low-cost, results can be rich in appearance. Personalize these little favors by selecting themes appropriate to recipient's occupation, hobbies, life.

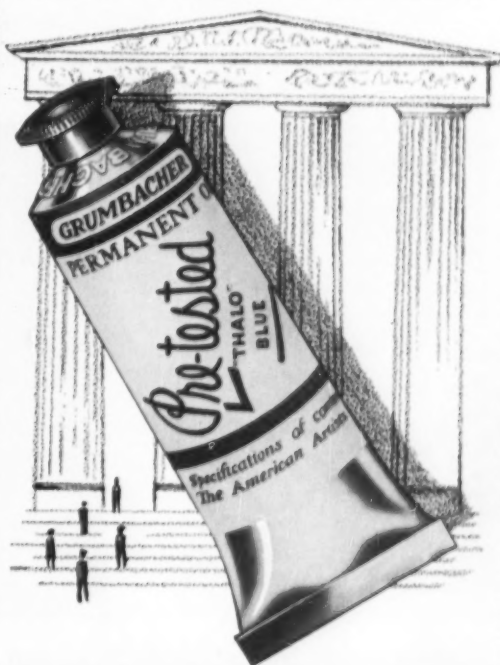


### Festive centerpiece

Two projects in one. A table runner made in same fashion as the linens above, and a tote box for holding wine bottles. (The box can also be used for flower seeds, buttons, playing cards, candies.) Make box of five pieces of wood, plus handle. Saw out two triangular niches on opposite sides to hold bottle necks secure. For more festive appearance, stuff interior of box with shredded cellophane. Tote-all is varnished after assembly.



# DEFIES TIME!



## GRUMBACHER

## PRE-TESTED OIL COLOR

now and forever . . .

- permanent
- powerful
- brilliant
- uniform
- intermixable

. . . the reason why more and more artists demand and recommend

## PRE-TESTED OIL COLOR

. . . tested to last through time

AVAILABLE AT YOUR FAVORITE ART STORE

WRITE FOR FREE COLOR CHART

**M. GRUMBACHER**  
INC.

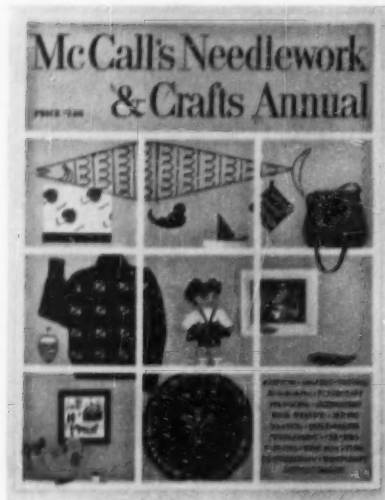
476 W. 34TH ST.

NEW YORK 1, N. Y.

# Complete your collection of designs and ideas with these fabulous Annuals!

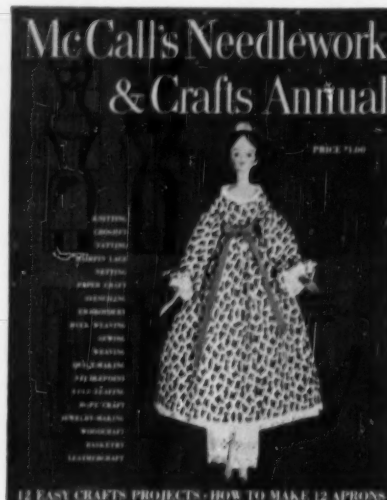
Here is your opportunity to explore new fields of enjoyment in your favorite hobby.  
Complete your collection of designs for needlework and craftwork instructions with available issues  
of McCall's Needlework and Crafts Annual.

You can get them by using the coupon below. The same coupon can be used for ordering  
McCall's Children's Playtime Book and McCall's Children's Annual.



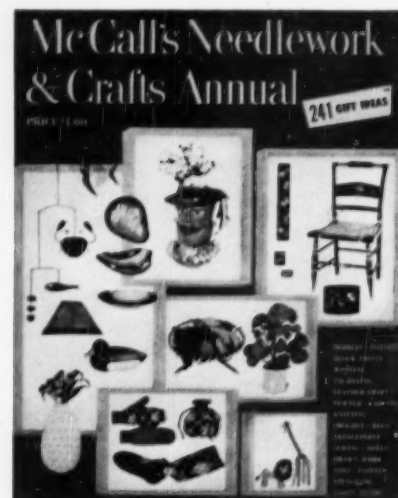
## WINDOW COVER, VOL. V

140 pages—12 easy crafts projects. 18 knitting pages. 15 crochet pages. Tatting. Rugs. Needlepoint. Embroidery. Quilts. Making and furnishing a doll house. Gifts for children.



## DOLL COVER, VOL. IV

160 pages—12 easy crafts projects. 18 knitting pages. 15 pages of crochet. Tatting. Netting. Hairpin lace. Quilts. Needlepoint. Rugs. How to make 12 aprons. Gift portfolio.



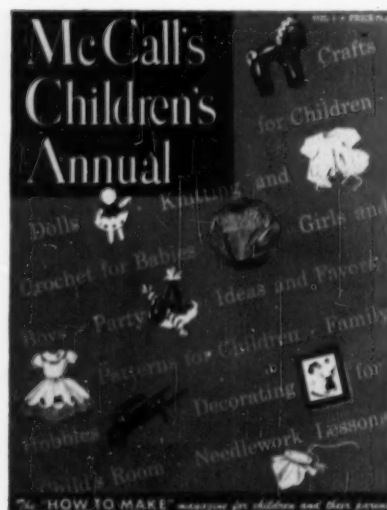
## GIFT COVER, VOL. VI

140 pages—lessons in many crafts. 241 gift ideas. 18 pages of knitting. Crochet. Embroidery. Painting and Stenciling. Parties, decorations. Gifts to make for children.



## CHILDREN'S PLAYTIME BOOK

140 pages—How to cook. How to make kites. Easy-to-make papercraft. 25 pages of knitting and crochet. 6-page nature portfolio.



## CHILDREN'S ANNUAL

160 pages—36 pages of easy crafts. 27 pages of parties and play. 46 pages of knitting and crochet. 5 pages on decorating rooms.

only \$1 each  
postpaid

Fill out and mail to  
McCALL CORPORATION  
Dept. XBN11, McCall Street,  
Dayton 1, Ohio

I enclose \$\_\_\_\_\_ to pay for back  
issues as checked below at \$1 each, postage  
prepaid by you.

- ☐ Vol. 6—McCall's Needlework and Crafts Annual Gift Cover
- ☐ Vol. 5—McCall's Needlework and Crafts Annual Window Cover
- ☐ Vol. 4—McCall's Needlework and Crafts Annual Doll Cover
- ☐ McCall's Children's Annual
- ☐ McCall's Children's Playtime Book

Name \_\_\_\_\_  
Local \_\_\_\_\_  
Address \_\_\_\_\_  
City & \_\_\_\_\_  
State \_\_\_\_\_

In Canada, remit to McCall Corporation,  
Dept. XBN11, 462 Front St. W., Toronto  
2B, Ont.

## Who's on first?

TWO unusual letters came across our desk this week; unusual in the sense they are diametrically opposed. They represent two points of view about art and education. We quote them here because each seems to present a sincere argument. You can decide on which side of the fence you stand. *The first:*

"I view some of your recent articles with alarm. They tell how to do things, describing tools, materials and procedures. It seems to me that this encourages mechanical copying, rather than advancing the precepts of modern art education. Today's educator seeks to indoctrinate his student with a spirit of creativity. He must guide rather than channel independent action into stilted molds. I realize that the beginner must become acquainted with tools and methods, but do wish to point out that making things 'easy as pie' robs one of initiative and the spirit of self-exploration. Please try to strike a judicious balance."

*The other letter:*

"I have lately turned from art teaching to the more practical vocation of assistant art director for an agency. The biggest factors in making the switch are: lack of adequate income as a teacher, and, a frightening squeeze from my superiors at school to 'stop telling college people how to do it.' Now, the small salary is something that we can't do much about, as long as the public considers an educator the poor relative who is tolerated with a small pension. But, this second matter—to stop telling students how things are done—is of much more concern. My former school is a midwestern university, supported by state funds. A clique of career dilettantes head the art school. Not one of them has actually ever earned a penny in the competitive art field. They pass around the latest theories, bandy philosophic words and phrases and bewilder their students with it all. I honestly felt that my students—a class in watercolor—wanted to know about such homely subjects as how to use their brushes, how to create highlights, draw foliage and paint shadows. But, I was a second year instructor and the other watercolor class was headed by a ninth year associate professor. He taught with a higher plane in mind, I imagine—*plastic quality, integration of masses, juxtaposition of overriding forms*—these were his catchwords. The two classes just didn't seem to belong together in one curriculum, so I quit last summer, at the school's suggestion. In closing, just want you to know that I appreciate seeing some of the concrete information you print in your magazine. Art students have to get it somewhere, if not in our public schools." ▲

**THIS ISSUE'S COVER** Though painted more than 450 years ago, Sassetta's colorful "Journey of The Magi" remains a fresh and unique treatment of an often painted theme. We reproduce it with permission of New York's Metropolitan Museum of Art, where the original tempera is on exhibit. Plates courtesy of Harry N. Abrams, publisher of "Treasures of The Metropolitan Museum". ▲

the creative art magazine



VOLUME 58, NO. 2

NOVEMBER-DECEMBER/1956

g. alan turner, editor

### FEATURES

Professional Portraiture, Michael M. Engel	52
Ideas For Christmas	55
Silver Snowflakes, Sam Kramer	58
Cards For The Few, Graphis	60
Designing a Gift Wrap	62
Glass From Finland	63
Printed Scarf in The Holiday Mood	65
Cartoonist at Work, Virgil Partch	66
The Strange Face of Nature	70
Oldest Cast Sculpture	72
Colorful Darkroom Fantasies, Nicholas Musi	74
Art From The Arctic, James A. Huston	77
Glittering Baubles	inside front cover

### DEPARTMENTS

Educators Pipeline	45
Gifts by Craftsmen	47
Keramic Studio, Jessie B. Atwood	50
What's On Your Mind? Amalia DiDonato	79

### Contributing Editors

<b>Art Education:</b> Dale Goss, Edwin Ziegfeld, Alfred Howell, Ray Faulkner, Marion Miller, Jane Welling.
<b>Techniques:</b> Dong Kingman, Matlack Price, Alfred Pelikan, Henry Gasser, Reynold Weidenaar.
<b>Crafts:</b> Dorothy Liebes, Sam Kramer, Victoria Betts, Edward Winter, Mary Diller, Michael Engel, L.L.D.
<b>Design:</b> Otto Karl Bach, Clara M. Cioban, Edith L. Mitchell, Donna Stoddard.

### Business Staff

**Business Manager**  
Lillie Evans  
**Advertising**  
C. C. Bolin

**Circulation**  
Juliana Gage  
**Subscriptions**  
Joe Burkey

Felix Payant/President  
Hughes Miller/Vice-Pres.  
J. Paul McNamara/Secretary  
Kenneth Johnston/Treasurer



### CONCERNING CORRESPONDENCE AND CONTRIBUTIONS:

Inquiries of all types should always be accompanied by self-addressed, stamped envelope. Editorial material accepted on contributing, non-remunerative basis. Must be typed and double-spaced. Please enclose stamped return envelope.

Published bimonthly except July and August by Design Publishing Company, 337 S. High St., Columbus, Ohio. Yearly subscription: USA and Canada, \$4; foreign, \$5.

**ON ORDERING EXTRA COPIES OF DESIGN** (back issues or current number): Advance payment is required in all cases, from individuals, schools, libraries and any other source. Orders not accompanied by remittance cannot be filled or correspondence undertaken. Additional copies are available to subscribers only, at the rate of 60c per copy.

Copyright 1956, by Design Publishing Company. Entered second class matter Sept. 16, 1933, at the Postoffice at Columbus, Ohio, under act of March 3, 1879. Reprint rights on all articles and features reserved by DESIGN Publishing Company.

DESIGN is indexed in the "Reader's Guide" at libraries everywhere, and also in "Art Index" of your local library. Full year volumes of DESIGN are available to subscribers only on microfilm. Write to: University Microfilms, 313 N. First St., Ann Arbor, Michigan. ▲



♥ Heart of  
the LOOP  
**CHICAGO**

300 modern  
newly decorated  
sleeping rooms  
from \$4 single

**NEWLY  
DECORATED**  
Advance  
reservations  
required

**HAMILTON**

11 meeting  
rooms  
accommodating  
10 to 800  
persons

For Reservations  
Write  
Samuel Leeds,  
Mgr. Dir., Box 100

**NEW**  
**Hamilton Hotel**  
20 S. Dearborn St., Chicago

**FREE!** If you are the talented author  
of an unpublished manuscript,  
let us help gain the recognition  
you deserve. We will publish  
your BOOK—we will edit, design,  
print, promote, advertise and  
sell it! Good royalties.

**Inside Story**  
on  
**Publishing**  
**Your Book**

**WRITE FOR FREE COPY OF  
HOW TO PUBLISH YOUR BOOK**

COMET PRESS BOOKS, Dept. 2-2, 200 Varick St., N. Y. 14



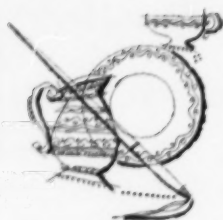
## Make Snowflake gems!

Create lovely jewelry for Christmas and those "special" gifts. (The snowflake above is featured on page 58, this issue.)

Included in the Snowflake Pendant Kit: genuine amethyst gem of deep purple (\$2); sterling silver sheet (2" x 3" @ \$2.35); imported jeweler's saw frame (\$3.50); saw blades (50¢ per doz.); jeweler's pliers (\$1.25); sterling pendant chain and clasp (\$1.85). An \$11.45 value for \$10.75 per kit, or order items separately if desired. Money back guarantee.

FREE catalog of fascinating gemcraft data, with orders, or send 25¢ for catalog alone.

**STUDIO OF SAM KRAMER**  
29 W. 8th St., N.Y.C. 11



# KERAMIC STUDIO

a department for the ceramist and china painter

**T**HIS issue, we'll think in terms of ceramic and enameling gifts, for the Christmas season which is almost here. The ceramist has an advantage over most folk when it comes to wrestling with the problem of 'what to give that special someone.' He can create gifts that are enduring, functional and personalized. A token, large or small, that is hand made can mean so much more!

Consider the possibilities of enameled jewelry; matched sets of tie bar and cuff links which have motifs that symbolize the recipient's hobby. Or make costume pins, earrings, necklaces, rings for youngsters, small ash trays with a holiday greeting enameled on the reverse. The design motif can be in stylized holly, stars, evergreens, antlers, bells, decorated packages, to name a few immediately obvious ideas. For the more venturesome (with a furnace larger than those found in hobbycraft kits), the plans can include shallow, enameled bowls, compacts and even candy dishes or inlaid cigarette boxes.

It is not our purpose in this column to go into technical details of constructing such items. Enamelists are familiar with technique. Basic materials consist of the usual powdered enamels, silver and gold foils, sheets of copper or silver. Less known is the fact that enamelwork can also be refired with additional decorating done with china paints and liquid gold, thus extending your palette.

The next category for gift making is personalized porcelain. Here too you can make excellent use of the fired clay for decorative inlaying of boxes, mosaic tabletops, framed tiles and hot plates. Designing is done with china paints or with all-purpose Dek-All. Again, slant your theme to the needs and tastes of the recipient. A gayly decorated plate or bowl for children; a flat candy dish; early American or abstracted contemporary tiles. And if you have a great many gifts to produce, why not consider using ceramic decals? They're certainly time savers and you won't forsake the personalized approach if you add a few deft touches with your own brush, make unusual border motifs and hand-letter a greeting on the front or reverse. This year, don't just *think* about doing it—set up a schedule and actually do it.

## QUESTIONS AND ANSWERS

### How do you shape wire for cloisonnee work?

Use your fingers only, except where a sharply defined angle is required. This is best done with jeweler's pliers. Exact circles are shaped by circling the wire around a round object of proper diameter—a tumbler, pencil, jar, etc.

### My cloisonnee wires curl up when the fired piece cools. How can I avoid this?

Place a small weight on the piece while it is cooling. (Make sure the base of your weight does not contain any substance which might scar or fuse to the piece.) You can also apply a small bit of solder to join the wire to the basic object. Here too, be careful not to overdo it, or the solder will mar the neatness of the final results.

### How do I keep enamel colors from spilling over in unwanted areas?

Make a small paper cone and fill it with your enamel powder, holding your finger beneath until ready. Then let it gently sift out onto the desired area. You can also try cutting a stencil and sifting powders through it. A bit of water added on top will temporarily hold the powder until you remove the mask. Another idea: remove the innards from a spare ball point pen or mechanical pencil. The tube then makes a good dispenser for your enamels. Handle with care to prevent dumping too much.

### Can excess enamel powders be salvaged?

Certainly. As long as it is still dry and unfired, just scoop it up and re-use it. If several colors have intermixed, save this mixture for unusual experiments at some future time. The results may prove unpredictable, but are usually exciting. Mixtures of excess powders can also be used for counter-enameling the bottoms of pieces, where purity of hue is not important.

Address all correspondence to: Jessie B. Attwood, 718 Oakwood Ave., Dayton, Ohio  
Please be sure to enclose stamped and addressed reply envelope.

# *A* circus of creative fun



**F**ORTHCOMING issues of Design Magazine will contain many features for the young in heart artist of every age. Ideas galore for creating things that will brighten your class, playroom and home. Mobiles, toys, murals, mosaics, gifts—sparkling innovations made with low cost and no cost materials. It's fun to be a creative artist.

In addition, of course, we will continue to bring you our practical, informative coverage in the fields of fine and applied art, the graphics, ceramics and handcraft—features which have made Design Magazine a favorite choice of creative artists for fifty-eight years. Subscribe now—a postcard will do the trick, assuring you of uninterrupted service. Remember—Design is printed in limited editions and back issues are often impossible to obtain.

## *Design*

the magazine of creative art



color transparency by Daniel Firestone

# PROFESSIONAL PORTRAITURE

Maximilian Rasko, contemporary master in a painstaking medium

interview by Michael M. Engel, F. R. S. A.

**W**HEN a reporter for Life Magazine recently labeled portrait painting as being all but dead in America, at least one contemporary master artist hit the ceiling. Maximilian Aurel Rasko has been turning out exquisite portraits at the rate of about one a month for nearly a half century. If his art is dead, this is scarcely attested by the parade of distinguished sitters who have been the subjects of his swirling brush.

Churchill, Presidents Wilson, Harding, Coolidge and Franklin D. Roosevelt—stars of the opera and concert stage, and a horde of titled and crowned heads vast enough to give even Elsa Maxwell trouble fitting them into one amphitheater—all these and hundreds more have been recreated on canvas by this one man.

"Terrible. Colossal effrontery!" Running out of suitable adjectives for the moment, Rasko settled on the edge of his chair, distinctly upset. His hand swept around a studio crammed with portraits and photographs as he wordlessly subsided.

Like Rasko, there is a small, but scarcely languishing group of portrait artists who today are eagerly sought by those who would never be satisfied with a hand tinted photolikeness. As long as there are top quality artists to tackle the exciting challenge of portraiture, the field will continue

to exist—as it has for well over twenty centuries.

What the Life reporter failed to state in his controversial article is the distinction between fine portraiture as an art and as a medium for the hack portraitist. Second rate painters do flood the American market with their cut-and-dried renditions, measuring the price with a yardstick held against the canvas covered. Thriving businesses have been set up on an assembly line, where stereotyped poses, preconceived expressions and even predrawn hands make a mockery of true portrait painting. But this concession to "painting by the numbers" is far from portraiture. The art of making a portrait is a painstaking, searching one when practiced by a Velasquez, Rembrandt, Renoir or a contemporary of Rasko's status. There can be no mass production of thirty or more paintings a year when one speaks of valid portraiture. No man could maintain such a pace without getting dizzy, sterile and exhausted.

The very thought of turning out hands and bodily poses on an assembly line basis drew a snort of derision to Rasko's lips. "Impossible! These things are as important as catching the likeness of a face. The hunch of shoulders, the poising of a finger—these are characteristics which must be captured to create a valid portrait." He mopped his brow

please turn to page 68



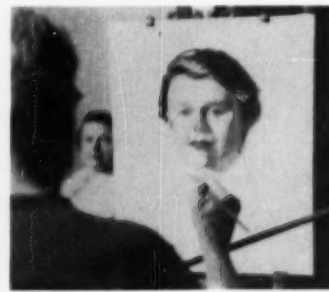
20 Seconds



1 Minute



20 Minutes



30 Minutes

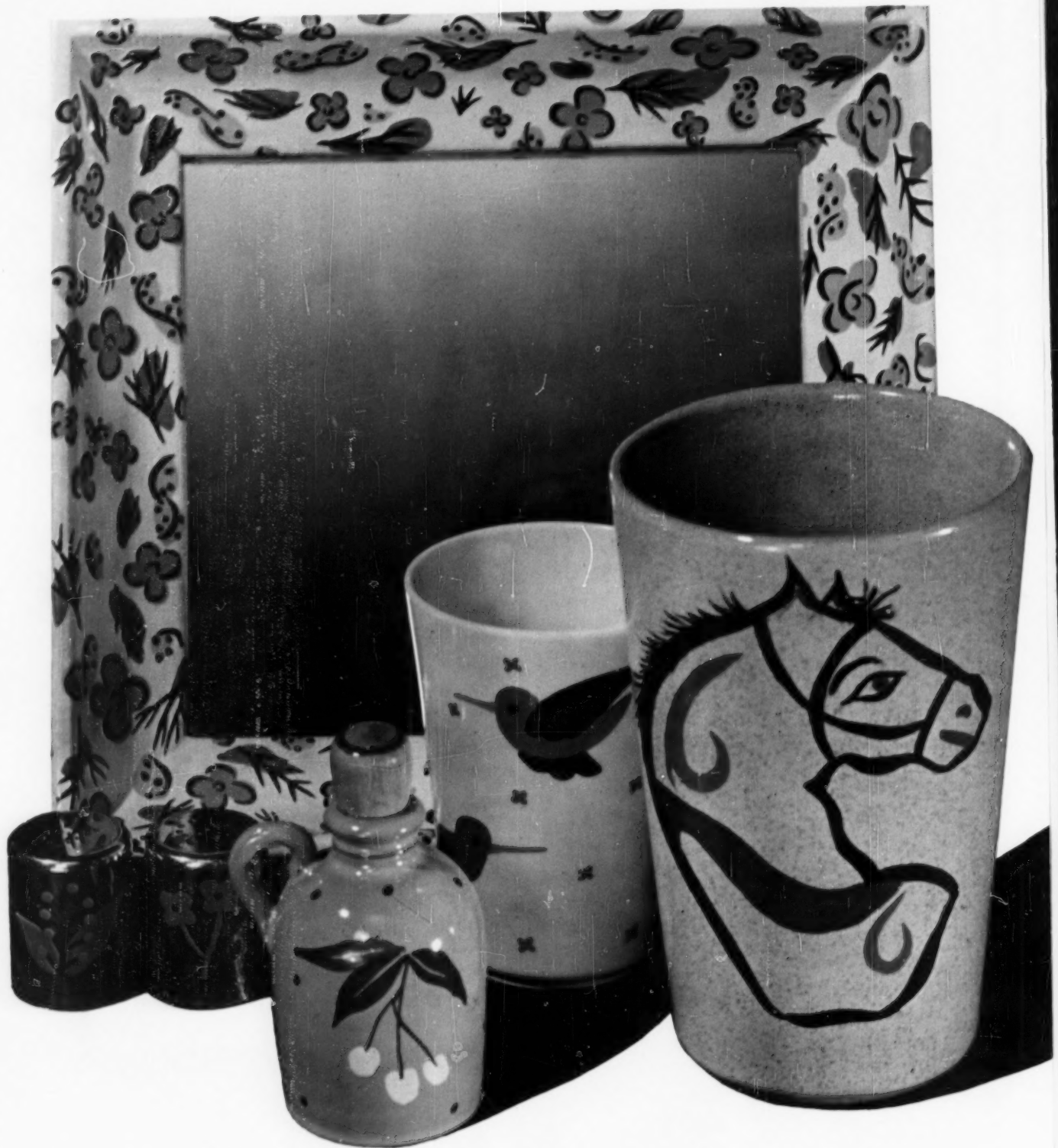




Portrait of a Young Woman

by M. A. Rasko, 1956

This charming portrait was created as the result of a single, two hour sitting, using the following palette of Grumbacher Finest Oil Colors: Illustrator's Grey #3 (for preliminary sketching); MG White; Cadmium Lemon Yellow; Naples Yellow; Cadmium Yellow Deep; Cadmium Orange; Chinese Vermillion; Alizarin Crimson; Alizarin Crimson Golden; Yellow Ochre Light; Raw Sienna; Terra Rosa; Indian Red; Illustrator's Grey #2 and #4; Burnt Sienna; Burnt Umber; Ivory (or Mars) Black. The painting medium was Gel (turpentine can be substituted.)





## ideas for

# Christmas

**F**OR pure versatility, few coloring mediums rival Dek-All, an all-purpose paint which adheres to almost any surface you can name.

With the holiday season approaching, now is the time to brighten homes with functional artifacts that are both attractive to look at and practical. All the projects shown at left and on the next two pages are rendered in Dek-All.

Next time you lay in a supply of Christmas tree ornaments, make them the single color variety and design your own motifs. These glass globes come in an array of glowing colors, affording excellent backgrounds upon which to decorate. Gently clean the ornament with a soft cloth to remove grit and you are ready to make freehand or simple stencil designs. Stick the neck of the ornament into a block of modeling clay and it can be turned at will. Just dip your brush in the color and start painting!

The medium adheres tenaciously. It can be applied to glass, wood, tin foil, china, ceramics, to mention a few. Objects which are to take hard use or be frequently washed should be fired in your kitchen oven or kiln after the colors have set for twelve hours or so. They are placed in the oven with the temperature at "off" and then the heat is gradually increased to 300° F. Maintain this heat for fifteen minutes, then turn it off. Your decorated items may be removed as soon as they are cool enough to touch. It is wise to check on your artifacts every few minutes. If they show the slightest tendency to discolor, remove them at once and, with the next load, try a lower temperature.

Everything but the kitchen sink (and that too, if desired!) can be decorated with Dek-All. Opposite group includes wooden picture frame, metal salt and pepper shakers, ceramic cruet and tumblers.

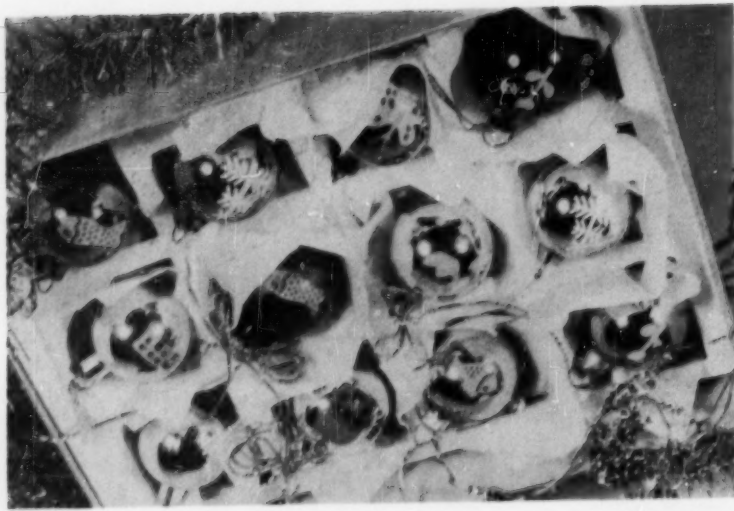


More ideas to make you a housewife's hero. Vinegar and oil jugs, egg cups, cream and sugar set, king-sized salt and pepper shakers.

When working with glass, (i.e., tumblers, perfume bottles, bath crystal jars, etc.) bear in mind that the crystal-like transparency is itself a decorative element and integrate this clarity into the design. Do not clutter glass objects with excessive art work. Glass tumblers or open mouthed jars permit you to trace your design directly onto the surface. The sketch is placed inside the glass and then traced on the exterior. Stick the design inside with masking tape (don't use Scotch Tape for this) until you are finished. The glasses may be fired in your oven as previously described, for permanency.

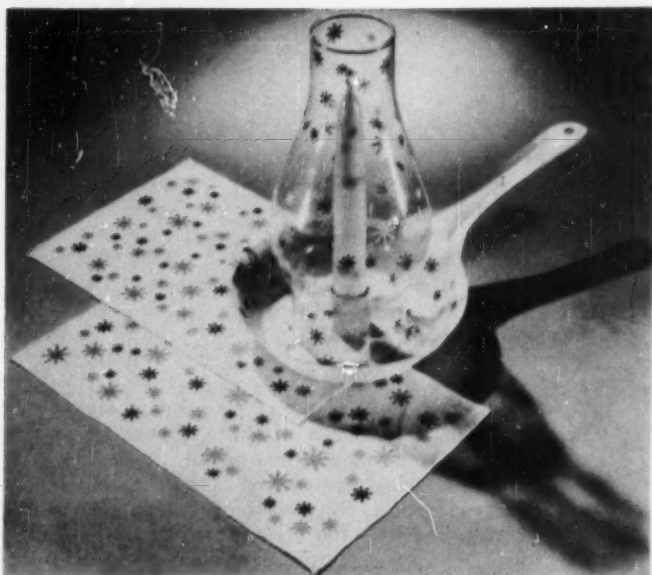
If your colors are thicker than desired, they may be diluted by adding Dek-All Thinner. Be sparing in its use; add it with a medicine dropper, a few drops





Glass and plastic  
ornaments in a  
variety of treatments





Light for raiding the icebox. Take one old frying pan and revive it with Dek-All white, solder on a candle base and insert a candle. Then match the motif with a set of Aqua-Textile colored napkins. Can also be used to impart an early-American flavor to your hutch or nightstand.



Triptych fashioned of cardboard covered with aluminum foil. The decoration is in Dek-All, one of the few mediums which adheres to metal without crawling.

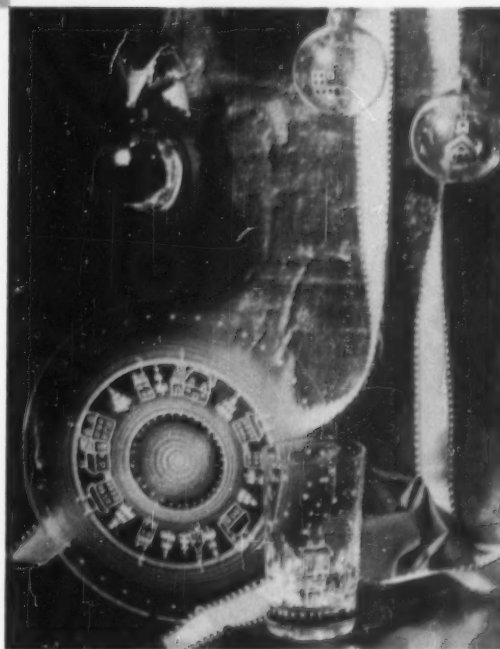
at a time. Bear in mind that the Thinner has a slight effect on the permanency and hardness of the colors. You may also try Trans-Mix, a medium which permits you to combine colors for new hues. Brushes are cleaned with Thinner and then given a final cleaning with turpentine to avoid stiffness. The turpentine is then washed out with soap and water.

Ideas? Any housewife would treasure a personalized set of salt and pepper shakers and a matching set of drink tumblers or condiment holders for mustard, vinegar and sugar. You can also try your hand at creating drink coasters (metal or cork variety), egg cups, teapots and tiles.

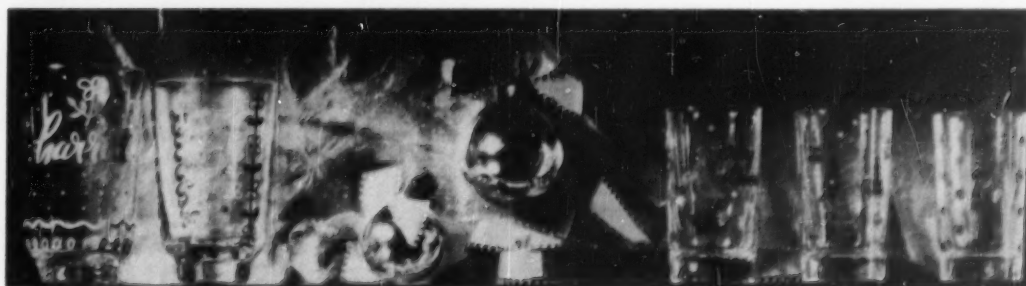
Tiles have many uses. Use them as a border around a fireplace, for outdoor address plates, for inlaying coffee tables, or to protect a tabletop from hot dishes.

Dek-All's versatility is further emphasized by its ability to adapt itself for transparent, translucent or opaque effects, these being achieved by the addition of the Thinner where applicable, or by using it undiluted.

*please turn to page 64*



Christmas border design on cake plate is repeated on tree ornaments and drinking tumbler.



Everybody has his own personalized glass at this holiday table. Names are hand-scripted and simple motifs of flowers, snowflakes and holly complete the decorating. Party guests may keep glasses as a memento.

Sam Kramer, one of America's leading jewelry designers, has prepared the Snowflake Pendant described in this article at Design's request. The original may be seen at his Greenwich Village studio, a port-of-call for collectors of the unusual.



## silver snowflakes for CHRISTMAS

designed by SAM KRAMER

**T**HE trouble with most craft projects described as "so simple a child can do it" is that they end up looking like a child actually *did*. For the adult craftsman this is apt to prove most discouraging. Here, however, is a stylized Snowflake Pendant made in precious metal, which you cannot currently buy at any price, but which can be created for a modest expenditure. You will need only simple jeweler's tools and imagination. The same basic techniques described below are adaptable to the fashioning of a Christmas tree, sunburst, starfish—virtually any literal or abstract shape.

Pieces like this make intriguing gifts and, like any well-designed handcraft item, can be sold for profit. The resulting jewelry is both practical and unique.

No special skills are required beyond a steady hand and intelligent application of a few simple principles. There is no soldering involved—the project is indeed safe enough for that child to attempt. It is especially recommended for classrooms, occupational therapy shops and the home craftsman.

In the first photograph on the opposite page you will find the entire outlay of tools and materials—a jeweler's saw frame and pliers, plus a semi-precious stone, a sheet of sterling silver and a silver chain on which to hang the snowflake. Sawblades are inexpensive, a matter of a few cents each, and correctly used they will last a long time.

We recommend silver because it is a precious metal, moderate in cost and most responsive to sawing. You can substitute any other, if you wish, from tin to platinum.

We have selected an amethyst to be placed in the heart of our snowflake. The deep purple of this stone makes a brilliant contrast against silver. It too is relatively low in cost considering the quality it imparts to your pendant; amethysts of this size are available at about two dollars. The whole kit—saw, pliers, sawblades, silver sheet and chain and the stone—can be purchased for under \$11,\* and the tools are a worthwhile investment for repeated use through the years.

Sawing, the basis of this project, is among the easiest of jeweler's techniques to master. Practice will make you fast and certain in your control. A few tips: always insert a blade into the saw frame with its teeth pointed down. Saw with an up and down movement, *not* horizontally as with a carpenter's tool. Remember, since the teeth point down, all cutting is done on the downstroke only. Do not use too much pressure when sawing. Let it glide along practically of its own volition, as you follow the outlines of your sketch. If a sawblade breaks, don't be upset. They're expendable.

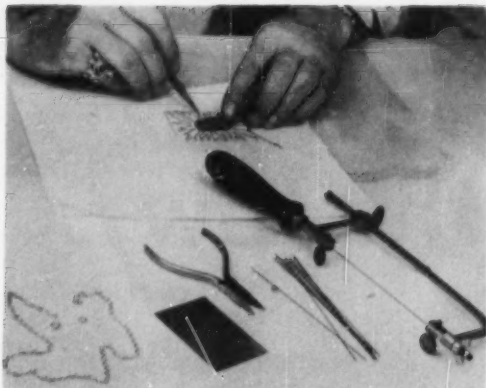
The wingnut at the top of the saw frame should be loosened before inserting a new blade, then gradually tightened when the blade is secured. Twang the blade with your finger to check its tightness. It should ring out with a high note. A tight blade is an accurate one.

Always start a cut with a small upstroke. This makes a groove to steady your downstroke. Saw with long, easy

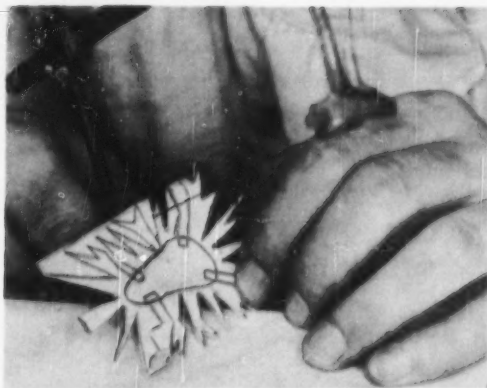
*please turn to page 64*

\*The Snowflake Pendant Kit can be purchased from Sam Kramer's Studio, 29 W. 8th St., N.Y.C. 11. The price: \$10.75, for tools, silver and gem.





1

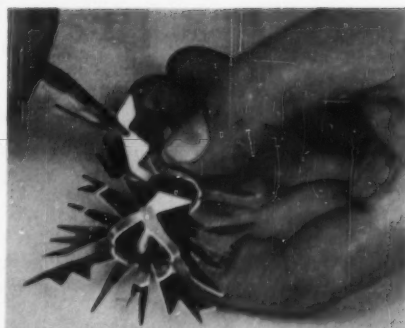


2

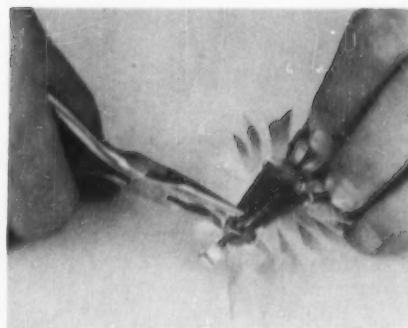
1. Snowflake begins by placing a 2"x3" sheet of silver on paper and tracing its edges. The amethyst is then placed in the center of the rectangle and also traced. The snowflake's rays are then sketched in. Four narrow sections are left between the rays. These will bend up to hold the stone. Leave flare at top to later serve as bent holder for the chain. 2. Cut out tracing and paste on silver sheet. Saw out design, cutting thru paper and sheet together.

3. Wash off paper design, position amethyst and bend up four sections left, making prongs to hold stone.

4. Trim away excess prong lengths with saw. (Blade won't harm amethyst, being less hard.) Tighten prongs with pliers' jaws. Bend top projection around to make loop for holding chain.

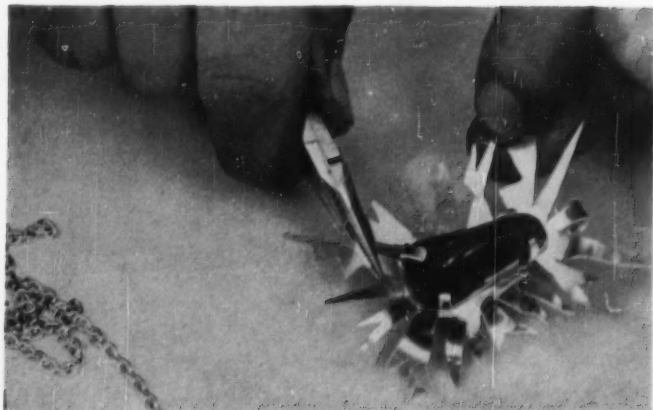


3



4

5



5. Using pliers, bend each ray of snowflake in ripples. Twist gently so that rays will not break or scar. Any roughness on the sawed edges can be smoothed with an emery cloth.

#### The Completed Snowflake Pendant



photos by Harvey Harvey



8 page recipe booklet card, by Harry Diamond, U.S.A.

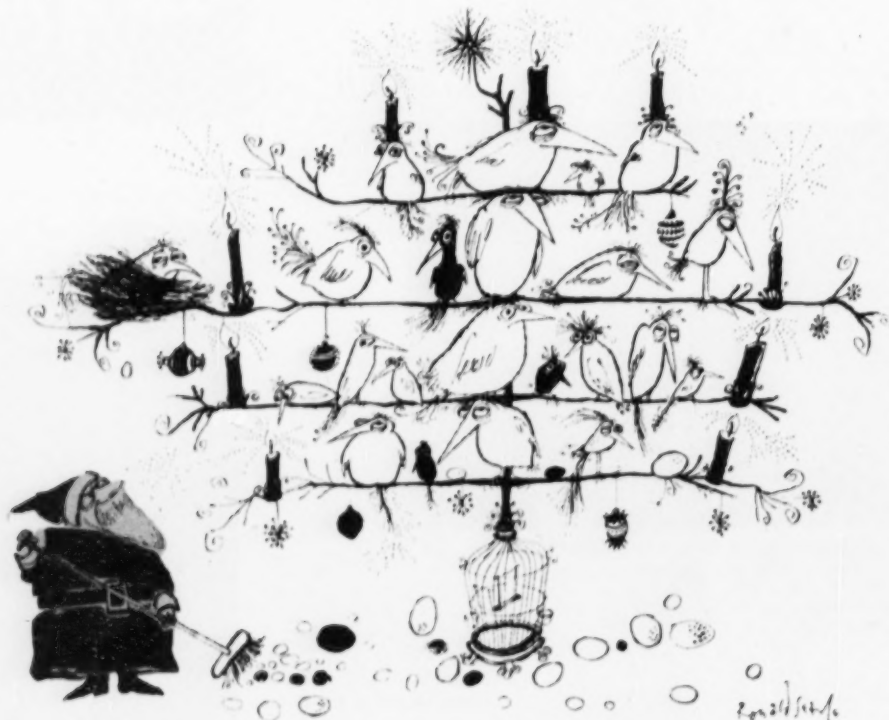
## For the few ...

GRAPHIS CARDS ARE GIFTS IN THEIR OWN RIGHT

**F**OR the relative few, not the many. That is the destination of this year's collection of Christmas cards being issued by *Graphis*, Europe's well-known magazine of the graphic arts. On these two pages are a number of examples to support the publisher's aim for superiority, rather than appeal to the mass market.

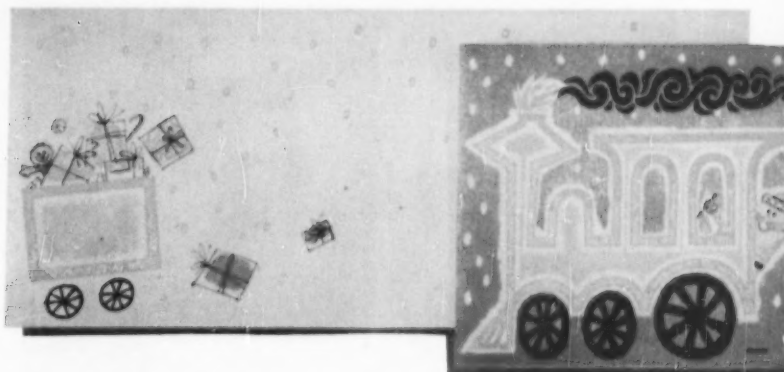
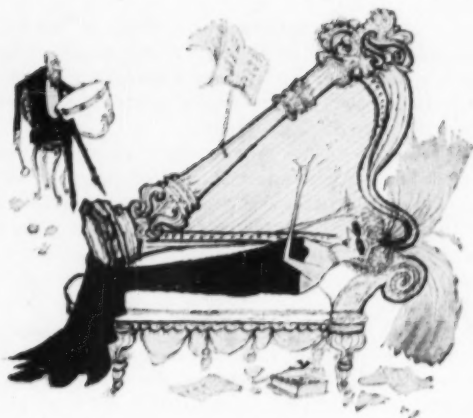
Graphis cards are imported from Europe where they are specially printed in up to six colors. They are available in packages of a dozen cards and envelopes, at quality stores in this country.

The designs are by outstanding illustrators from Switzerland, France, England and the U. S. These are cards for giving where discrimination counts. The audience is obviously limited those with an interest in graphic designing, the sophisticated and the non-conformist. They will probably be outsold a million to one by scenes of singing angels, candy canes and winter landscapes. To the potential customer, this situation is most desirable. ▲



Ronald Searle, England

Ronald Searle, England



Edward Renfro, U.S.

courtesy Hastings House, Publishers, 41 E. 50th St., N.Y.C. 22  
sole U.S. Importer of Graphic Cards

greeting card by Edward Renfro  
(below, the interior spread)







A trio of unusual wraps. The tall box wrap has a stylized religious theme. Being intricate, it requires only a red ribbon on top and a few tiny glass balls glued onto spread-open pipe cleaners. The other long box is also treated simply. The flat box has a cardboard snowman covered with white and black crepe paper. A dab of watercolor makes the nose (or use gumdrops) and mouth. Base is cutout paper sprinkled with glitter over glue, surmounted by a silver ribbon bow and sprig of holly.

A holiday gift without a holiday wrapping doesn't quite seem a gift at all. The basic materials are seldom an expensive proposition, but it does require serious planning to come up with something different.

The Dennison people are specialists in imaginative gift wraps. They have prepared for us a number of striking examples, made with nothing more than their standard papers, some bright ribbons and a bit of tinsel. These designs have the professional touch, but any creative person can use them as springboards to original ideas.

Unless you have the facilities and patience to turn out endless yards of handprinted papers, it is more sensible to purchase the wrapping materials commercially. The artistic facet of gift wrapping, after all, is in turning the basic materials into an original scheme. Let's see what was done to create the wraps shown here.

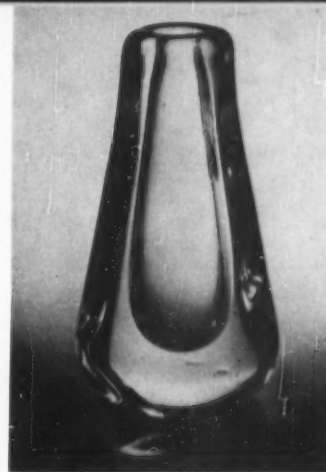
First of all, let's learn how to properly wrap

*please turn to page 64*

## DESIGNING A GIFT WRAP

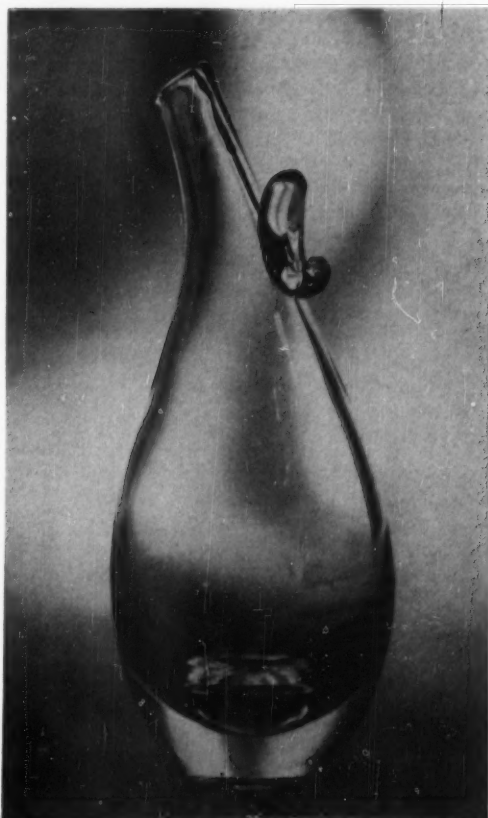
Santa is crepe paper over a cardboard tube. Candle is decorated with angel shapes and perches on a marshmallow. "Noel" is spelled out with lengths of ribbon, Scotch taped in position. (Note two contrasting wraps were overlapped and the joint covered with ribbon on center box.) Lower gift's lettering is hand done on white card and glued on. The ends are scissored paper strips held with gay bow.





Hermann Bongard

## GLASS FROM FINLAND

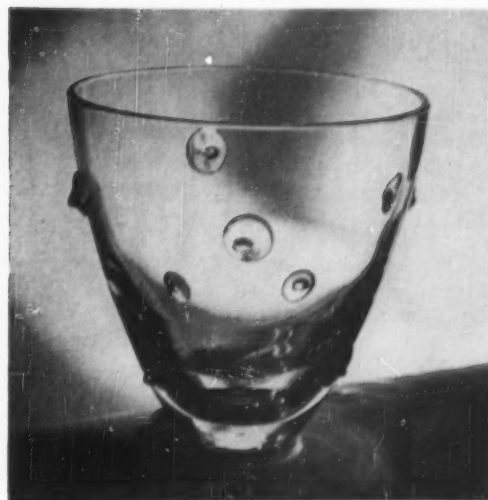


Helena Tynell

CONTEMPORARY techniques from abroad demonstrate that even so ancient a craft as glass blowing is adaptable to modern, functional design. Tiny Finland is the perennial leader in European glasscraft; its skilled techniques are handed down from father to son for a centuries old tradition of fine craftsmanship.

Few artifacts impart good taste to a home to the degree that well-designed glass does. One of a kind originals will always be luxury items, but the small factories of Finland, The Netherlands and Sweden are lately sending over handsome production pieces like the work seen here, priced for modest budgets. Your department store should now be featuring this fine work. ▲

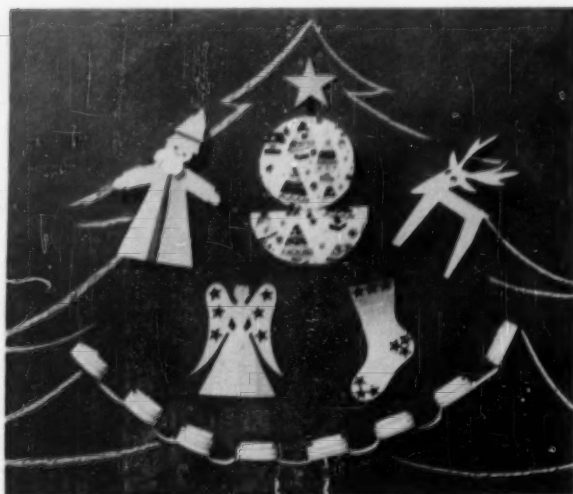
Helena Tynell



## DESIGNING A GIFT WRAP:

continued from page 62

a gift box. Place the box upside down on a length of paper and measure off enough to encircle its four sides with an inch overlap. Then Scotch tape it firmly on the back (which is on top.) The paper should hang over on each end about  $\frac{3}{4}$  of the box depth. Cut away any extra



A playroom wall or mantelpiece is graced with a cutout collage consisting of paper angels, glued paper chains, reindeer and other symbols made from cardboard, colored papers and gum labels. Background paper has a chalked tree outline to hold all parts together.

lengths and save them. They'll come in handy for making pom poms and similar trimmings. Now, tape the ends securely and the box is plain-wrapped. You are now ready to decorate.

### THE RIBBON'S ROLE

Select bright ribbons of a complementary color to accent the gift paper. If the paper itself is intricately decorated (i.e., with a scene, cartoon or repeat motif) then your ribbons should be subdued. Don't make the common mistake of seeing how much color you can combine; that only leads to a garish display. Use ribbons sparingly—a few turns at the ends of long boxes, a simple diagonal at either corner of a square box.

### THE DESIGN MOTIF

Now, carry out your design motif. Want an angel, a Santa or some other gay symbol to stand up on top? These can be constructed of crepe paper, cut out and taped over cardboard basic forms. A candle poked through a marshmallow; some metallic glittered sprinkled over lettering done with glue; a snowman made from bits of styrofoam with cinnamon drop nose and gumdrop eyes; a hardboiled egg similarly decorated into a caricature of a friend (with a snip of real hair glued on its crown!)—just a few distinctive props for your gift wrap.

Have you some leftover pieces of wrapping paper? Turn them over to the children to make holiday cards. The reverse side is usually plain white or tinted blank paper and by writing a message inside and folding the paper into a book, you create a greeting card. A small hole can be punched near the crease, at the top, and a ribbon or string inserted to affix the card to the Christmas tree. ▲

## SILVER SNOWFLAKE FOR CHRISTMAS:

continued from page 58

strokes until you come to a corner or tight turn, then use short, light strokes. If you break a blade and a good sized piece remains, don't throw it away; just adjust the saw frame to a shorter span and you're back in business.

The steps in making our Snowflake Pendant are described under the illustrations. A final point: when you are cutting out the prongs which will clamp the stone in place within the snowflake, work carefully. You want that amethyst to fit in securely and not fall out while it is being worn. Silver is soft and can be bent about easily to your desire.

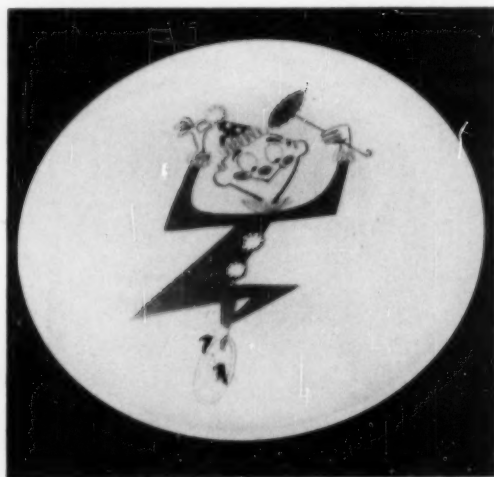
When you have made your first snowflake design, you may have found it so delightful a project that you will decide to create many more for personalized Christmas giving. Bear in mind that the same simple procedures can be re-applied to fashion other free form shapes. Thus, regardless of the occasion or season, you can create an appropriate symbol in precious metal and gems. ▲

## IDEAS FOR CHRISTMAS:

continued from page 57

Increasingly popular is the use of Dek-All on transparent Thermoplastic. This material is clear as window glass, cuts easily with a sharp knife or a jig saw. Use it for mobiles, party nameplates, Christmas ornaments and decorative tablepieces. A word of caution: plastic should be cleaned before decorating with Isopropyl Alcohol 99%, sold at local drug stores. Other cleaners will dissolve or cloud the surface. Do not fire Thermoplastic objects; they melt at low heat.

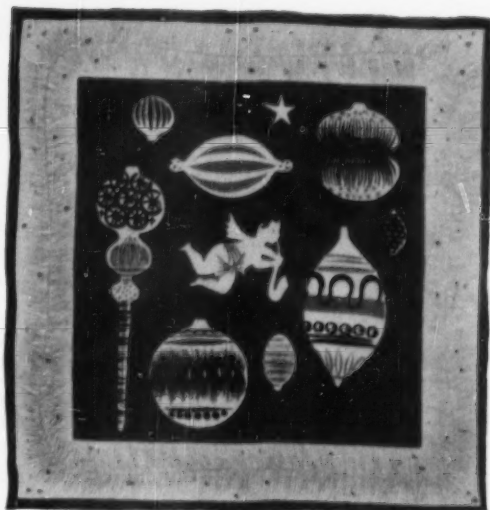
These are but a few possibilities for imaginative gift making. This Christmas—make it yourself! ▲



### CLEVER DECORATED KIDDIE DISH

Non-breakable is this heavy duty plate for the young set. (Comes as bowl too.) Made of Melmac, molded plastic, it is colorfully decorated, will be found in stores during holiday season as a set of cereal bowl, saucer and milk mug. (Ask for "Oops! set.") Readers who would like to decorate their own may contact below address for information on where to obtain Melmac blanks: Philip Miele, American Cyanimid Co., 30 Rockefeller Plaza, N.Y.C. 20. ▲





Christmas ornaments and music-minded angel are the motif for a Tammis Keefe original. Handkerchief designs are coveted by art-minded collectors, and home decorators have found they make colorful, framed prints.

## PRINTED IN THE HOLIDAY MOOD

**O**RIGINAL designs have come to be expected of Tammis Keefe, and her offbeat motifs have made her an unquestioned leader in the screen-printed handkerchief field.

Recently, the Philadelphia Museum of Art held a unique exhibition featuring 101 of her hankies. Art lovers vie with each other in collecting these little squares of gayly decorated batiste, often framing the prints for wall hangings.

Like all art approaches which appear simple on the surface, a Tammis Keefe design is serious business from start to finish. The start is usually separated from the final product by five or six months, for not only must the design be attractive, but it must be saleable. The influences of current fashion and consumer taste play a large part in determining this facet of what has become a well-paying vocation for this talented artist.

Miss Keefe begins with an idea—something which can be expressed simply and in the stylized manner which is her trademark. First, she pencils in a sketch on tracing paper, then transfers it to illustration board. All work is done actual size. The motif is next colored with water colors, this master drawing serving as a comprehensive guide for the making of textile screens.

*please turn to page 80*



Pat Pritchard is another designer of scarves and hankies whose output is created for J. H. Kimball, Inc. Here, a "Merry Christmas" motif with stylized tree ornaments which contain scenes of Santa's sleigh and reindeer.



# CARTOONIST at work

by VIRGIL PARTCH

Detail

I do not, for each picture I draw, make an anatomical sketch as I did here. However, the details, thru past studies, are stored in my mind.



Simplified

The same pose is simplified, still realistic. Thick and thin lines become important with absence of shading.



Cartoon

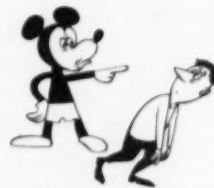
Finally, the characters and pose remain but are simplified further to my style of cartooning.



## foreword:

Appearances are often deceiving. The outrageous improbability of Virgil Partch's cartoons would seem to indicate a free-wheeling technique bordering on the haphazard. Such is not the case. Partch is a deliberate craftsman, capable of summing up anatomical precision in a few, swift lines. His early training included a term at Chouinard Art Institute, a year at the University of Arizona and a four year stint at Walt Disney's cartoon factory (from which he was fired for spending too much time dreaming up extra-curricular gag cartoons.) Faced with the prospect of long-term membership in the Unemployment Compensation Club, Vip was unexpectedly rescued when a friend sent some of his doodlings to Colliers. They were all rejected, but Gurney Williams (then their cartoon editor) scrawled a little note of encouragement on the slip and that was the catalyst. Partch fired back a barrage of cartoons and a few weeks later, one was bought. Since that first sale, he has never been out of print. Recently, he became a contributor to the Famous Artists Cartoon Course and the following article is based on excerpts from a section on single panel cartooning in that course.

THE actual process of achieving a funny drawing which will sell is a difficult thing to describe or explain. I spend little time at my desk during a week, perhaps 10 or 12 hours, and this is for the actual drawing of pictures. By the time I get to that they are pretty well set, either in my mind or in extremely rough pencil sketches on scraps of paper. They're so rough they would make no sense to anyone but me. The rest of the time I spend with people. I like people and from watching them I get my ideas. When I first started freelancing I used to scribble small drawings and captions on scraps of paper which I stuffed in pockets as the ideas occurred to me. Now I find I rarely do that.



Four years, then—out!

Once in a while I write myself a memo, but habit is such that now I usually work on one of two plans. (1) I set myself a schedule for the week of two gags a day done quite roughly in pencil on typewriter paper. At the end of the week I have 10, working on a light-board (a habit formed at Disney's). Then I re-do them with a ball-point pen and get them into the mail on Saturday morning. (2) Or, I do absolutely nothing all week until Saturday, when I get up early, sit down at my desk and say, "Okay, 10 gags before the noon

mail leaves." I haven't missed yet, although on some Saturdays I have to run all the way to the Post Office before it closes. In either case the batches often come bouncing right back with a rejection slip.

With Plan Two, I'll sometimes simply put the pen on a blank piece of paper and let the lines go where they may, so to speak. I'll draw a bathtub, perhaps, and spend five minutes staring at it. I'll put a man in the water—or maybe an octopus—or both. Then there will be a woman talking from the open door. What will she say? I stare at the sketch for another five minutes or so. What would be funny? Maybe I should have the man talking. I'll fill the woman's open mouth with teeth and open the man's mouth with a few heavy ink lines. Maybe he's fighting the octopus while talking. I put a



I grind ten ideas a week

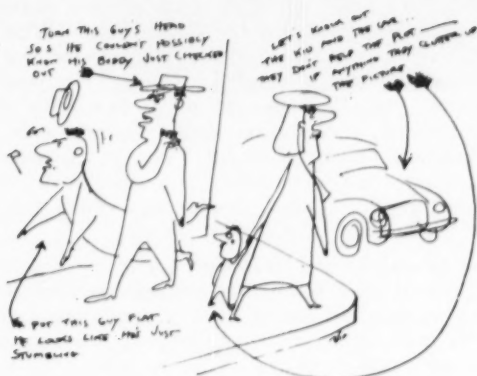
few more arms on the man. By now the sketch is getting pretty incomprehensible. I might spend another long period of time studying the whole mess before coming up with something I think is pretty droll, or I might just decide the situation is completely idiotic without being in the least humorous. At that point I chuck it and start in on another blank piece of paper.

When the Okayed sketch comes back, my usual procedure — unless the editor has indicated radical changes, and this seldom happens—is to place a piece of Strathmore paper over the rough, secure with paper clips and proceed with brush and ink. It's almost a tracing; I seldom make any drastic changes. This is where the light-board is essential. My light-board is simply a piece of frosted glass with two small fluorescent bulbs underneath and a switch for turning the lamps off and on. The glass is about 2½ by 3 feet, and is slightly tilted.

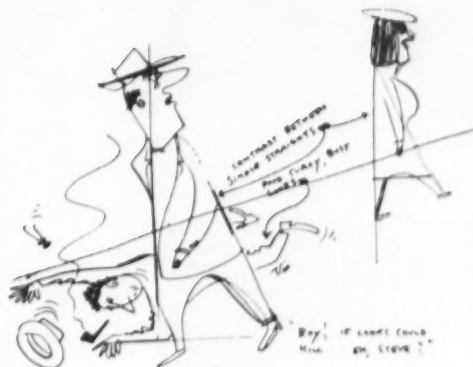
I say it is almost a tracing because in many cases, after not seeing a sketch for a week or so, I can view it with a fresh eye and make what changes I wish as I ink in the finish. Many times I'll change the actual

please turn to page 80

## Working out a situation



On my first rough the car and child seemed unnecessary, so out they went. The victim looked as though he were merely tripping, so I put him flat on the sidewalk with his hat still rolling to indicate he'd just dropped dead.



Next, I wanted the speaker to be oblivious of his companion's fate. This, I felt, would let only the public in on the secret and give them plenty of opportunity to ponder what would follow this little scene.

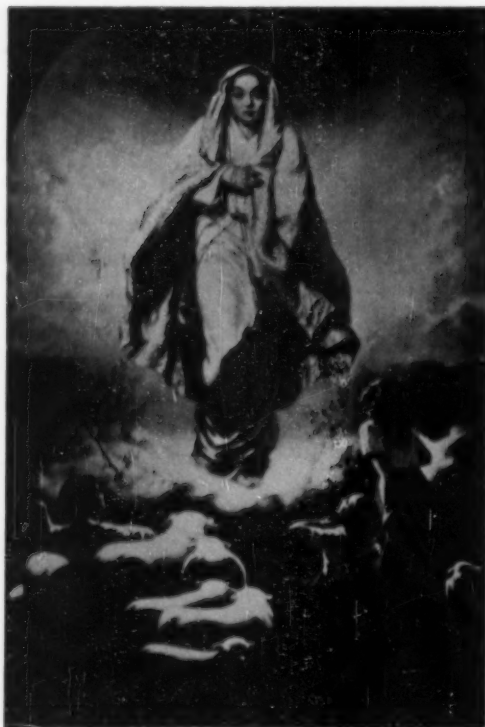
Material reproduced here has been adapted from Mr. Partch's lesson on cartoon technique appearing in the recently released cartoon course of the Famous Artists Schools, Westport, Connecticut.





#### SIGNAL HONOR FROM VATICAN

Rasko is one of a select few living artists whose work is in The Vatican's permanent collection. His altarpiece: "Our Lady of the Rosary" was commissioned as a Holy Year gift for Pope Pius XII, seen below accepting the painting. For this and other ecclesiastical work, Rasko was awarded the rarely given Commander Cross, in The Order of Sanctae Mariae de Bethlehem.



"Our Lady of the Rosary of Fatima"

The Vatican

#### PROFESSIONAL PORTRAITURE:

continued from page 52

with a handkerchief and jumped to his feet, pacing the studio angrily. "Work from photographs? Sure! They are often valuable for relieving a model of fatigue. They can cut down sitting time after the basic information has been painted. But painting *just* from a photo mailed in? Ridiculous."

Having warned to his subject practically to the point of bursting into flames, the man who studied his medium at ten outstanding academies throughout Europe shrugged and motioned for Design's model to take her position.

#### THE PORTRAIT BEGINS

"Before we get into technique, let's talk a bit about planning a portrait. There's a lot to do before you even pick up your brush."

He settled the sitter in a relaxed, comfortable position. The sole lighting source was a large studio skylight.

"What do I know about this girl, for example? How can I set her at ease before we begin? I'll start my portrait in a moment, but I've already talked to her at length, know her background, hobbies and observed some of her mannerisms. These things are quite important. Does she smile with her eyes or her entire body? Is she aggressive, placid or stolid? Any distinctive manner of gesturing? What colors would best portray her flesh coloring, age and that aura of life force which is peculiarly her own? Everyone is different, you know." Rasko paused to turn away a mirror that stood in a corner of the studio. Unconsciously, the model had been peeking at herself. "No, no, my dear. Just keep looking at *me*." His admonition was casual and he had already turned on a radio, selecting some quiet music. "Is that seat comfortable? O.K. Now, we start."

Swiftly, he sketched in her features, working with a Red Sable, flat oil color brush, large enough to block in the shape of her face and spacing of eyes, brow, nose and mouth. Other quick strokes indicated the approximate areas of her hair, neck and shoulders. A dozen sweeps of the brush and a likeness had already been achieved. "You've got to get it right from the start, otherwise you're licked." He paused and pointed to his palette. "I do my sketching with a neutral grey—in this case it's Grumbacher Illustrator's Grey #3. Grey's a magic hue; there's some of it in everything, so when you overpaint these preliminary lines, it blends nicely."

How about using charcoal for the preliminary sketching? "No, no. Don't do it. Charcoal or pencil contain foreign substances and leave grit on the canvas. They'd also alter the tonality later on."

With the basic structure now completed, Rasko busied himself mixing a flesh color. "Manufacturers make up flesh colors," he explained, "and these can be a help, but each sitter's skin has to be matched exactly, and that means you've got to really mix in other colors from your palette to do the job right. Here—let me show you something." He picked up a colored cardboard and held it under the model's chin. The yellow of the card reflected up, warming her normally cool complexion. "See? You've got to be careful about this matter of flesh coloring. Clothing can reflect and change things unless you're careful about your lighting source."

"Another thing, while we're on this subject of flesh. Your coloring will be affected by such things as the sitter's sex and age. Older people may be more sallow; young

people are often flushed with the pinks and creams of youth. And—even the sitter's momentary disposition has its effect on skin tone. So, avoid controversial conversation. You'll only succeed in bringing out a flush of anger, a blush of timidity or some other unnatural shading of emotion."

The portrait continued after a few minutes' rest by the model. Rasko hustled about to make the rest period serve its purpose. He brought a glass of water, had the girl stretch her neck a bit, asked a few pleasant questions. The portrait had reached a point where there was no doubt about recognizing her, yet the sitting had consumed only fifteen minutes. Rasko checked his sitter's posture until it was



"Art critics? Very clever with words."

identical to the former pose and then started in again, matching the coloring to her lips. The clock ticked along for approximately another hour with a number of brief rest periods interspersed.

"You should have reached a superficially completed stage by now," he murmured, putting down his brush at the two hour mark. "After this it's mostly a matter of highlighting, adding details, and then doing the background. Here's where photographs could come in—once you've caught the little things that count—the tilt of a nose or the crinkles about eyes and mouth."

A camera was brought forward, positioned exactly where the artist had been standing and a picture was taken using normal daylight from the studio windows.

"Lighting should come from an ideal direction of 45°

*please turn to page 72*



"What is my opinion of abstract portraiture?"

"Yesterday, I went into a modern art museum to get out of the rain. There was this room filled with paintings a man had made by sticking an ice pick in a can of paint and dribbling it on the floor."



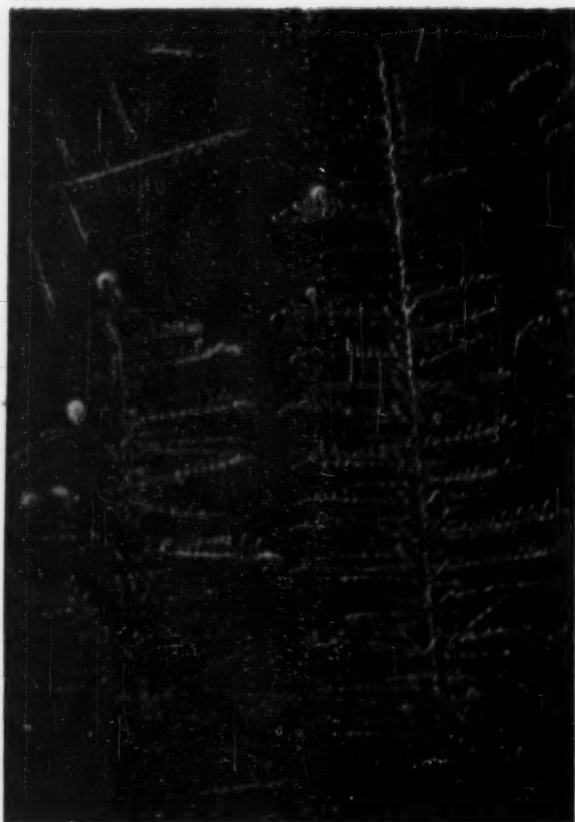
Portraiture a dying art? It's managed to survive for two thousand years."



"Interior decorators are largely responsible for today's glut of prints instead of originals. It's so much easier to sell customers a piece of framed paper for \$200 than to invest in an enduring portrait."

Rasko is currently holding daily classes in painting technique at his studio, 33 W. 67th St., N.Y. 23. Readers in the New York area are invited to write to that address for information.

ULLSTEIN



DREAM WORLD of Christmas trees, sparkling with fairy lights, is actually a microscopic view of sal ammoniac salt crystals in water solution.

NATURE is a prolific artist whose studio ranges from the sub-atomic to the vast reaches of outer space. Its approach is both literal and abstract. To the creative photographer, this is a certain challenge.

Illustrated here are three such examples on a wintry theme. They are among the eighty-eight enigmatic plates to be found in the just-released: *Forms And Patterns in Nature* (Pantheon Books, \$7.50.)

Most of the book's photographs were taken by Dr. Wolfe Strache, using a Leica camera. The work of many other professionals was culled to complete a volume which explores the design elements of star tracks, craters on the moon, drift ice, salt crystals and radiolarian skeletons.

Many a mundane object becomes a thing of mystery when seen closeup. The book is filled with these pattern puzzles. Artists will find its contents an admirable lesson in natural design. ▲

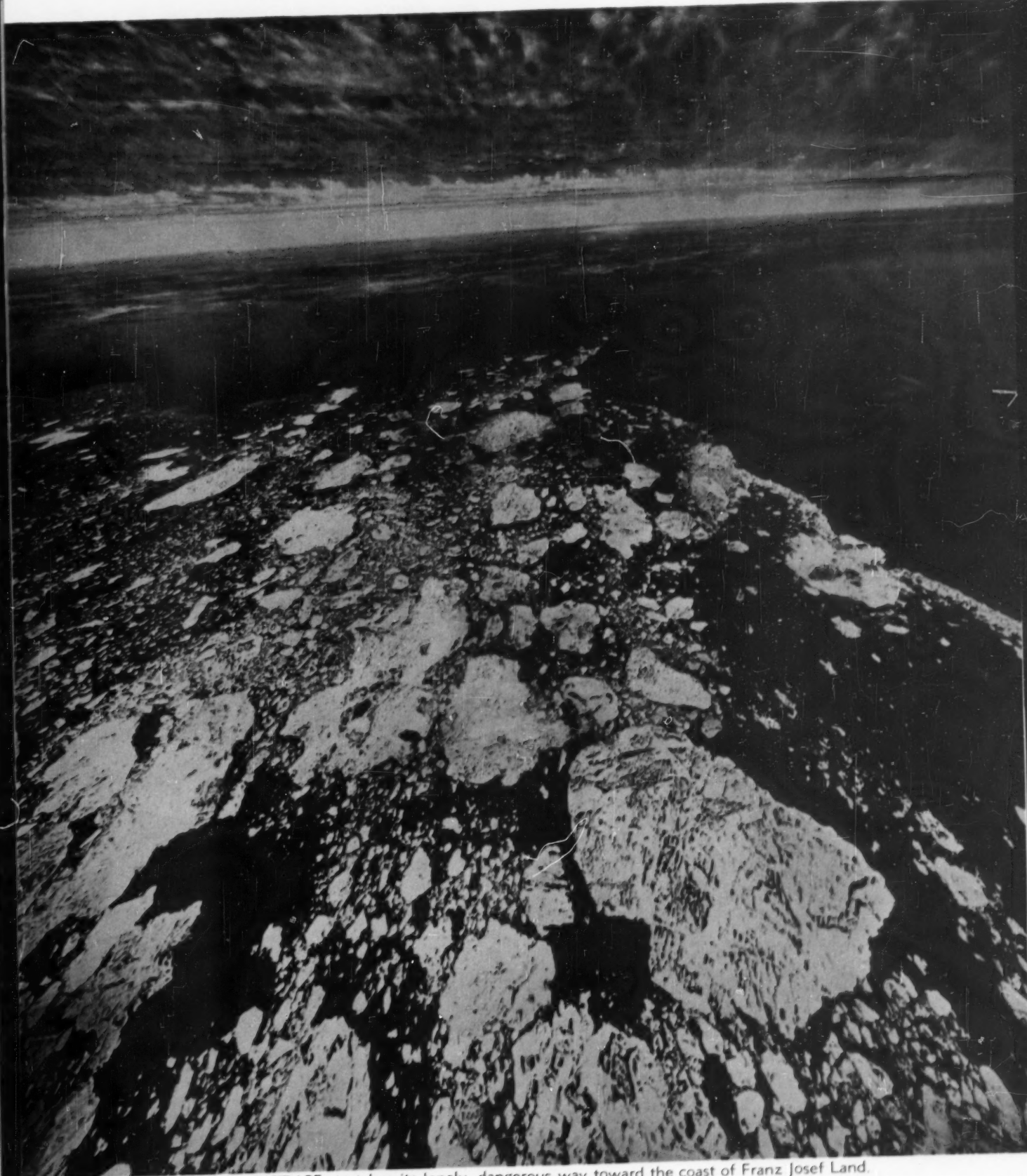
## THE STRANGE FACE OF NATURE



DR. WOLFE STRACHE

ICE FOREST of frost crystals paint an everchanging panorama across a window pane. Chilled water vapor has crystalized on coming in contact with the warmer surface of the window glass. If the surrounding air cools slowly, the patterns are like large flowers; if frost sets in quickly, the forms are smaller.





POLAR DRIFT ICE stretches its lonely, dangerous way toward the coast of Franz Josef Land.

to one side of the sitter. This angle brings out dominant characteristics best." The camera was removed and Rasko nodded at his sitter. "Thank you, young lady. That will be all for now." He turned the portrait away and covered it with a cloth. "You'll see it when it's completed," he grinned at the girl.

"Two hours. That's enough for one sitting. Sometimes you'll have to work a lot faster than that, if a sitter has other appointments or a train to catch. Maybe you'll be able to arrange for other sittings, maybe not. But, I've already got about all I need to complete the portrait. The hard work begins now, of course—hard in the sense of physical application. The background must be completed, draperies, the folds in clothing and various properties rendered with fidelity. (In the case of the portrait which illustrates this article, we have a simple head and shoulders rendition, created swiftly at one sitting.) Full length portraits obviously require a greater expenditure of time, with careful attention being paid to costuming, the translation of fabrics and detailwork in furnishings and, on occasion, subtle architectural or natural elements. A portrait cannot be considered complete until every portion is brought up to the same precise conclusion."

#### TIPS AND TIMESAVERS

Are there "tricks" to the trade? Not in the sense of shortcuts, but Rasko has found that certain types of sitters are made more cooperative when the artist takes the trouble to make himself an accepted, unobtrusive friend rather than a dominating personality. With children, for example, several minutes of a session may be devoted to playing little games, telling stories or some similar form of distraction. When children relax, they can be encouraged to hold still longer during the work period. The sessions are apt to be brief and here it is always a good idea to take photographs as a sensible precaution. The artist's time can then be devoted to capturing fleeting expressions and subtle details, leaving the broader details for photographic study at his leisure.

Adults too many often require preliminary handling. The artist has to guard against stiffness, posturing and wariness. He may have to cajole, joke, beguile. It helps if he is a raconteur or at least a fair actor.

Try to avoid head-on portraits. They are, for the most part, uninteresting. Also bear in mind that both sides of a person's face are different; you can't simply copy the right side and reverse it for the left.

If you are in portraiture to earn a living, be realistic in your attitude toward the sitter. Portrait painting is usually a commercial enterprise and there is no stigma attached to the thought of being paid for your work. Even so-called fine artists who snort at the "commercial" portrait painter expect to be paid for their art. Rembrandt earned his living that way.

It is not the aim of the artist to capture the worst elements in a sitter's features; only the best. Virtually everyone has a good and a bad side to their face; your skill at depicting crooked noses, unsightly blemishes and scars need not be proved. Subdue blemishes rather than make yourself a purist who humiliates his client (and loses the commission.) You needn't make him pretty if he isn't pretty, but there's no reason to turn mere plainness into exaggerated ugliness. Every human has real dignity that

shines through to the trained observer's eye. We are all created in God's Image and our irregularities are often the strong points which make us individuals possessing interest, strength and character.

The sitting is over. The subject has left the studio. Now is your opportunity to add the time-consuming details which complete a portrait without merely making it slick. Add nothing that wasn't there when you had the sitter before you. Consult your photograph if necessary to refresh your memory, but work as soon as practical, while the sitter's personality is still freshly in mind.

#### HANDLING BACKGROUNDS

Like most professionals, Rasko pays a great deal of attention to backgrounds. Prior to tackling the finer details of the subject's face and dress, he brings the background up to the same stage of completion. In this way, all parts of the painting progress uniformly in key and mood. A background should remain just that—subdued. It belongs in the back and should be of relatively neutral hue, harmonizing with the sitter's clothing and flesh tones.

The cheerful coolness of blue-greys, green-greys and pink-greys are often suitable for youthful subjects. Darker tones may be decided upon for subjects of increasing maturity, but there are no rules. Just key the background to complement the theme of the portrait.

Once the painting has been brought to its completion, it should be given a temporary, protective varnish, with Retouch Spray or Retouch Varnish. Rasko speeds the drying time on his recent works by mixing in some Grumbacher MG White with his palette of colors. This new innovation cuts down drying time to a matter of only a few hours instead of days and does not turn yellow or crack.

The temporary varnishing will keep the portrait free of grit, subdue the deteriorative effect of sunlight and otherwise protect it until a final, permanent varnish can be applied several months later, after the pigments have really set. Properly varnished portraits will endure for centuries, providing the oil colors used are top quality to begin with. And that brings up a final, technical matter—always select the best oil colors available for portraiture. The investment is quite modest for work which is intended to last many years.

#### AND FINALLY, THE FRAME

When the painting is completed, it must be properly framed. This is a most important part and the artist should, ideally, select the frame. At the least, try to recommend framing which complements your work and is in the proper ratio. Small pictures should have relatively large frames; the larger the portrait, the more modest should be the frame's size. The frame can be painted (preferably by the artist) to complement the overriding tonality of the portrait. There are no specific rules involved—just common sense and good taste.

These basic steps will not make the reader a good portrait artist, but are offered by Rasko as a logical progression for artists of ability who wish to pursue this interesting form of painting. Portraiture is a universally appreciated art. There is no place in it for abstract nonsense. The question of abstract portraiture may be resolved by each reader asking himself: do I wish myself depicted as a sea of swirls, blobs, cubes and paint drippings? There is challenge enough in straightforward portraiture, which has as its goal the capturing of a subject's likeness and personality for the eyes of posterity. ▲

*unknown artist did it forty-five centuries ago:*

## OLDEST CAST SCULPTURE



**C**ASTING in copper is a notoriously difficult undertaking; even skilled sculptors will often turn to the simpler process of bronze casting. Yet, the diminutive (14½" high) statuette illustrated above—quite possibly the earliest copper cast art piece made—was produced twenty-six centuries before the times of Christ and Caesar.

The place of origin was ancient Sumer, now known as Iraq. The unusually professional portrait is a recent acquisition of New York's Metropolitan Museum of Art and may now be seen in the Great Hall. The work is monumental in execution; though little more than a foot high, it suggests full life size when photographed. The hod carrier is nude save for a double coil about the waist. On his head he carries a box of bricks. (Until the statuette was cleaned of the debris of 4600 years, the container was thought to represent a basket of fruit.)

The copper figure is a remarkable study in artistic accomplishment. The stance clearly indicates a man in the act of heavy labor. The subtle simplicity of its lines makes it immediately acceptable to contemporary eyes. It might have been carved today. The statuette's eyes are stylized—the irises were probably rendered by the unknown artist pressing his thumbnail into the wax model.

This is a work which meets the tests of valid sculpture; it is skillfully executed, timeless and universal in appeal. ▲

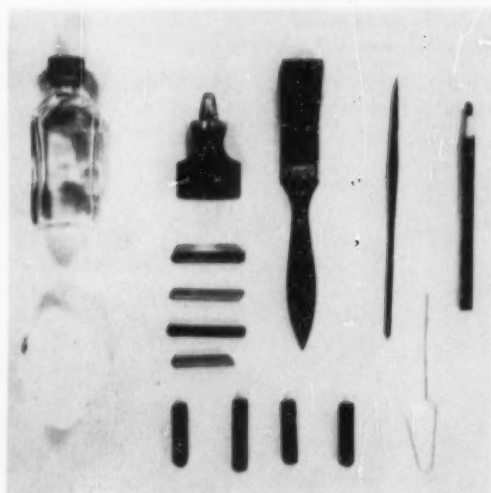
Statuette had already been buried more than two thousand years when the legions of Alexander The Great passed overhead in their conquest of Assyria.





nicholas musci combines painting and photography to create a new art

## Colorful fantasies from a darkroom



**Materials used:** developer solution; india ink; broad paint brush and small watercolor brush; china marking pencil; cotton; Crayonex sticks and Sketcho (oil) crayons, and a pointed instrument (in this case an untwisted paper clip.)

**N**ICHOLAS MUSCI has been fooling around with photostat reproduction for the past twenty years. Most of his work in this line is, of course, as a commercial photostat operator, but Musci also happens to be a fine artist. Taking a busman's holiday, he spends much of his spare time in the darkroom, creating unusual prints like the ones shown on the facing page. They are a strange combination of photo-developing technique and freehand sketching.

These *arti-stats* may turn out as fanciful abstractions or near-literal translations of assorted objects. An idea may begin with a negative or a positive photostat reproduction of a drawing or photograph. Studying the basic shapes contained in the subject, Musci visualizes the forms they suggest when combined with portions of other photographs and freehand art work. Usually, he begins by dipping a brush in developer and sketching a broad form on a sheet of sensitized paper, in the darkroom. An impression comes up wherever the developer touches the paper.

The first stage rendered, he may make a negative print of the same form with his photostat camera. He now has two identical prints, one being a reverse of the other—the dark values being light and the light ones dark.

Subsequent steps include moving the positive and negative prints around under the camera to form new sizes and angles. Additional prints are then made, often combining a number of the images on one sensitized sheet, with overlapping effects resulting.

When Musci is satisfied he has his idea sufficiently rendered, it is time for art work to be done on the print. He may swirl around with a small watercolor brush dipped in India ink, then re-photostat the print and even reverse some of the new

*please turn to page 78*

color transparency by Art Tanchon



ISOAKER:  
walrus hunter



*Courtesy of: Eskimo Art Inc.  
Ann Arbor, Michigan*

**T**HE vigor and vitality so characteristic of primitive art is exemplified in this soapstone carving from North America's last frontier — the Canadian Eastern Arctic. These artists work with the primitive tools of their forefathers, producing carvings of the life they know best.

The illustration above, on the other hand, was produced by the most modern techniques utilizing all the effectiveness of full color.

Lithocolor Division of Ann Arbor can produce similar illustrations for you at about 1/5 the cost of conventional color processes. Thus journals, advertisers, and publishers of modest editions can use color at costs that are practical. Write for samples and quotations.

*Lithocolor Division*

MICROFILMS INCORPORATED • 313 NORTH FIRST STREET • ANN ARBOR, MICHIGAN



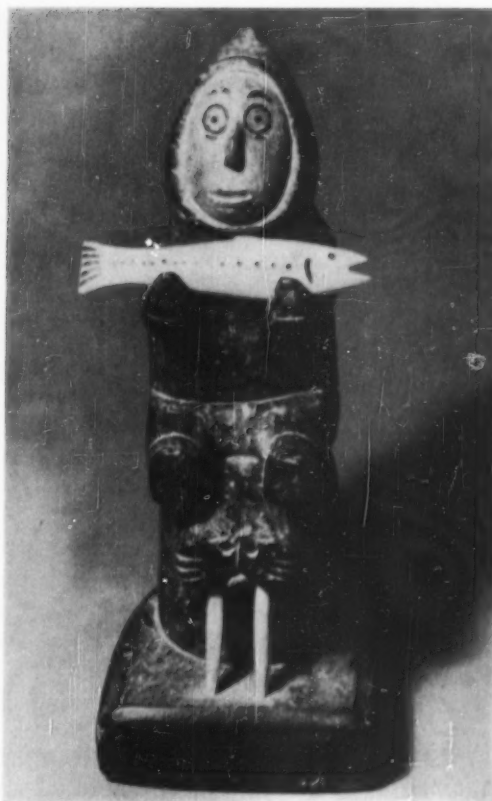
**T**HE Eskimos of the Canadian Eastern Arctic have practised the plastic art of stone, bone and ivory carving since the dawn of history. Because of their geographical remoteness they have been by-passed in the surge of civilization that has crossed the American continent in the past centuries, and the link between past and present in their art is as yet unbroken.

Fewer than five thousand in number, inhabiting an area of over half a million square miles, they live a semi-nomadic existence dwelling in tents and snow houses along the barren shores of Hudson Bay and Baffin Island.

Their lives are governed entirely by hunting and in their art we see life through the eyes of a hunter, whose keen observation of game and understanding of their movements is essential to him if he is to remain alive. "When hunting caribou, one must think like a caribou," they say.

If you ask an Eskimo of the Eastern Arctic if he makes *Sinourak* (art objects) he will reply, "Certainly!," for in a society which through necessity lives in small isolated groups, there cannot be specialization. Each family must be able to do everything—build a dwelling, fashion a knife, shape a harpoon, construct a kayak, make a pair of boots, sing a song, and of course making a pleasing object of art.

As material for his carvings the Eskimo uses steatite (soapstone), amphibolite and many of the harder stones;



## ART FROM THE ARCTIC

walrus and narwhal ivory; various types of bone, antler and muskox horn. The scarcity of wood has eliminated it as a carving material.

His tools for carving consist of knives made from scrap metal shaped to his own requirements and set in bone handles; the ancient bow-drill, and a rough stone for polishing. Files are now used to some extent but many fine carvings are still made in the old way.

The carving is usually submerged in seal oil for several days, allowing it to impregnate the porous stone, giving it a rich dark appearance and often bringing out the green and red serpentine qualities. The final finish is given with stone dust and much hand polishing.

*please turn to page 81*

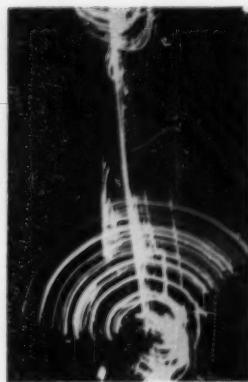
by **JAMES A. HUSTON**

Arctic Representative, Canadian Handcrafts Guild  
and Eskimo Art, Inc., Ann Arbor, Michigan





1



2



3

1. First step in arti-stat print. Water-color brush is dipped in developer and freehanded about on sensitized paper. This is result.

2. The original print is then photostated to make a reverse print (negative image). We now have two prints.

3. The first print is placed on the photostat camera and shot again, then turned around to produce a second image on top. After this point, artist adds other shapes by painting directly on print with India ink.



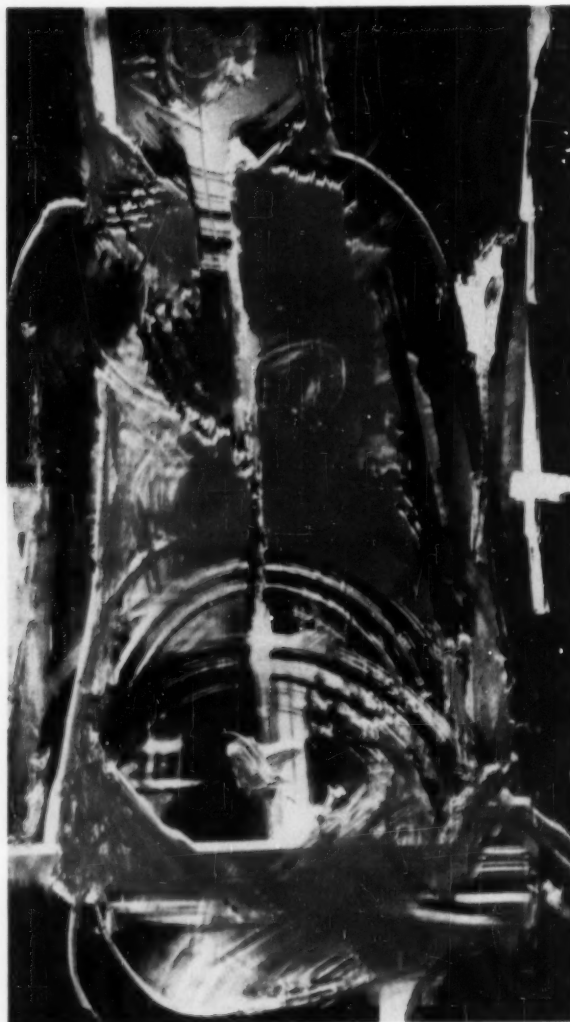
4



5

4. All three prints are now combined on the photostat camera and we come up with this superimposition. More art work is added, this time using white ink.

5. Prints #2 and #4 are combined and reversed. Finally, with a few more dabs of black and white ink, the job is done, as shown below.



#### DARKROOM FANTASIES:

continued from page 74

values. The picture is finished only when he has reached a stage that seems to contain all the proper elements of composition, design and layout.

The result is a black and white *arti-stat*. But this need not necessarily be the end of the experiment. The black and white print can also be colored, using wax crayons, casein colors, stamping inks, and oil-based crayon sticks like *Sketcho*. (This type of work is seen on page 75.)

Musi's experiments with the photostat are a unique departure from the ordinary, yet use commonplace tools and materials. While a photostat camera may not be personally available to the average reader, prints are quite modest in price and most printers can make copy of 8"x10" dimensions for about fifty to seventy-five cents. Those steps utilizing developer for freehand sketching can be done in any darkroom. It is only in making positive and negative prints that the photostat camera is required. ▲

#### The completed print

## WHAT'S ON YOUR MIND?



the art educator's idea exchange

### YOU AND THE PARK DEPARTMENT:

A city's botanical garden is a fine place for a field trip. Combine a nature study and art course in one, packing along sketchbooks and art materials. This is one subject which will hold still for the slowest artist. Teachers have discovered that the Park Department is usually most cooperative, will even supply fresh cut flowers to be taken back to the school. Like many public services, the botanical garden is often starved for public attention. They will appreciate posters that bring them to the attention of a city's people. Stores in your home town too can be counted on to grant display space for exhibits and you can arrange for the gardens to supply flowers to help dress the windows.

We have followed through in similar manner with our local Natural History Museum, arranging for loan of stuffed animals which were delivered to the school for our use. We were permitted to keep these an entire month. If you make up an exhibition display, here again you will find the local stores willing to feature your class's efforts in a prominent window. A word about arrangements: contact the store's display manager well in advance. Displays are scheduled several weeks ahead of time.

A third possibility for field trip sketching is at the city zoo or aquarium. Naturally, you can't take home a shark or elephant, so this is strictly on the scene. Field trip materials should be light, portable and simple. Best equipment: small easels, sketchboards, watercolors and pastels or pencils. Leave your oils at home unless you plan to remain for several hours. You may have to arrange for overtime with the next hour's teacher; a field trip usually consumes upwards of two hours, including transportation time.

### WHAT MAKES AN ART TEACHER DIFFERENT?

Unlike the teacher of academic subjects, an art instructor has an unusual opportunity to achieve a rapport with his students. The work is on a personal basis, with the exchange of ideas, creative inspiration and the opportunity for constructive argument. A teacher of mathematics, for example, can't very well hold an open forum on the quality of a calculus solution. There is room for only one correct solution to the mathematical problem. Even the history teacher, though in a position offering more leeway, is often restricted by the changeless facts and dates of history. The art educator, however, is constantly exploring new horizons with his students. He lives in a world of imagination and can share it with his students, forming a team. He thus enjoys a unique opportunity which sets him apart from his academic colleague.

Poster designing can be invaluable in any art class, properly handled. Any routine curriculum should have enough elasticity to take on outside art work, so long as it offers creative possibilities. Poster design is only one approach to good design sense and the application of its governing principles. Always be certain that the students do not feel they are being imposed upon. Appeal, with subtlety, to their professional instincts as future artists. Let them feel the posters they do for a football game, a rally or civic event are active contributions to the overall success of that project. And remember—make it a class project—not just the burden of a few isolated victims.

address all correspondence to AMALIA DI DONATO  
Board of Education, 240 East 172nd St., New York 57, N. Y.

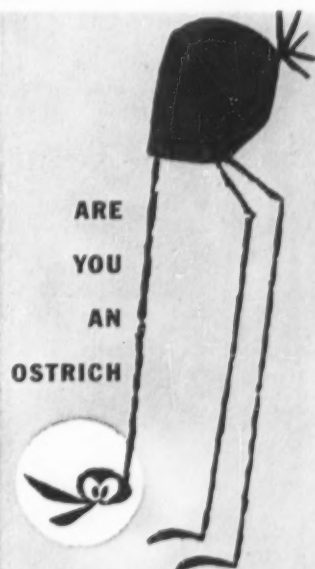
### GLITTERING BAUBLES:

*continued from cover*  
make into rings, stapling ends together. Insert one ring thru other at right angles to make double ring. Staple at top and bottom. Now, cut an aluminum pie plate in half and fringe it. Staple fringed piece to bottom of ornament. Curls are made by winding fringe around pencil. Then, cut five pieces of wire 6" long and attach around top of ornament where rings intersect, so wires fall between adjacent screen strips. String wires with beads and round them out. Finally, attach bead-strung wires at bottom of ornament.

*The Spiral:* (2nd rt.) cut screen in narrow strip, wound to form gradually larger circles. Staple together at top. Thread a needle with fine wire and sew thru circles, from top to bottom, stringing on beads as you proceed. Bring wire end around to top and twist shut. Wire beads to outer circle and add wire loop for hanging. *The curlique:* cut screen into 1/2" wide strips. Four will be 6" long and four, 3" long. Staple thru centers of larger ones to form double-thick cross, then make similar one of single-thickness with smaller strips. Staple diagonally onto larger cross. Curl ends on pencil. Wire on some Christmas beads, to center front and back. Follow same idea on rim.

*center and lower right*

*Pipe cleaner twists:* String hollow Christmas beads in pipe cleaners and curve ends to hold. Twist into unusual shapes. Hang with thread. Stars are made of twisted pipe cleaner lengths pushed thru beads. Tree is also constructed of same material. ▲



... when it comes to cancer?

Do you bury your head in the sand and hope it won't attack you or someone close to you? Fight cancer with a check-up to protect yourself and a check to help others. Give to your Unit of the American Cancer Society, or mail your gift to CANCER, c/o your town's Postmaster.

AMERICAN CANCER SOCIETY



The sketch is submitted to the client for final approval before going into production.

Once approved, the drawing is sent to the screen printing manufacturer, in this case J. H. Kimball, Inc., a specialist in scarf, handkerchief and table linen designs. The screens are made photographically on thin silk fabric, a separate screen for each color involved. The prints are then made on white linen, washed, finished and the edges hand hemmed. It is then ready for thousands of quality store shelves.

Because of the technical steps and distribution involved, a designer must work at least two seasons ahead. Miss Keefe is now readying her Spring designs.

Silk screened handkerchiefs are almost exclusively for feminine purchase; the motifs are therefore delicate and youthful, featuring subtle hues.

Home decorators have latched onto this new product for utility beyond personal wearing. Because a screened print may retail for as little as a dollar or two, they may be framed in groups to brighten a living room, kitchen or bedroom wall at modest expense. Another simple idea which inventive craftsmen may turn to profit. ▲



This is my Lightboard Setup, used for tracing.



# CARTOONIST AT WORK:

continued from page 67

placement of characters, closing them up or spreading them out, by moving the rough under the Strathmore after each character is finished. For example: if I have a drawing with three characters, with one fellow introducing the other two, and I decide that the drawing is too crowded, I will ink in the central man, then will take off the paper clips and slide the rough around under the Strathmore until I've found just the right position for the next character.

The materials I use for finishes are simple. A couple of No. 4 Winsor Newton water color brushes, a bottle of India ink, two-ply kid Strathmore, a few paper clips or Scotch tape, a blue pencil for indicating Ben Day or areas to have color tint—and I'm off to the races.

When the drawing is finished, I letter the caption in blue pencil at the bottom, put my name and address on the back, place it in an envelope with a couple pieces of cardboard and air mail it. You can't beat free lancing for freedom. No matter where you are, a dime's worth of typewriter paper and a ballpoint pen put you in business.

The cartoon on page 67, which I show in various stages of its development, is a typical one for me. It hinges on a literal interpretation of a cliché. In this case, I heard someone say, "If looks could kill," and I jotted down the line for possible future use. When the time came to do my weekly batch of 10 roughs, I emptied my wallet of any paper scrap concerning jokes, checked my desk for the same and, faced with this stack of wrinkled, irregular, paper, began to glean what I could from the barely discernible hieroglyphics. Up came the slip with, "If looks could kill." My first sketch on this was simply for a look-see. It gave me an idea of whom I'd use in the cast. Sometimes a cartoonist is so close to the idea he's trying to portray that he will take too much for granted in staging it and, thus, when it's shown to another person, it will be a bit too obscure to go over as quickly as is necessary. I always check my roughs with my wife to eliminate mistakes such as this. She need only say, "I don't get this one," and I have it back on the drawing board for revision.

My regular working set-up is at home. The loneliness of an office depresses me. Home gives me a feeling that human beings aren't too far away. I can hear the music of fighting kids, the wife's soap opera, neighbors visiting over back fences. My first "studio" was in a closet in the main hall of a small house. Man, the traffic was terrific. ▲

The complete adoption of our tools will probably not improve their carving as the Eskimo's primitive tools force him to utilize the natural shape of the raw material.

The severe climate invigorates him but demands that he spend a good part of his life inside his home. Since he has never wasted his time on warfare and is by nature industrious, he finds time to perfect his art.

There are two schools of thought on the function of Eskimo art. One contends that the Eskimo is essentially practical and would not waste his time making carvings of animals just for amusement, but carves them to gain a magical control over them so that they may easily be captured for food. The other takes the opposite view, claiming that the urge to carve or to draw is a propensity of the human mind and that all true art is a spontaneous activity carried out for its own sake.

The Eskimos' plastic forms are not all works of high merit, but there are many individuals in their primitive society who possess that sense of balance, proportion and rhythm which must be inherent in every true artist.

Good humor and playfulness are characteristic of the Eskimo and these qualities are reflected strongly in his art, but coupled with this is an awe and fear of the unknown, a dread of the spirits that hide in the blizzard and beneath the water when the hunt has failed and the caches are empty. It is the spirits who have plagued the land.

As the season approaches for various animals to migrate to his area the Eskimo warms to the thrill of the hunt. As the carvings come in you can feel the excitement of the search for caribou, the bear stalking the seal, the first coming of the geese, the salmon running in the rivers. The fatness, the agility of animals is depicted with the concentration and conviction of a people whose observation and dissection of game has given them a fine anatomical knowledge on which to base their art.

Before a walrus hunt, this writer visited the camp of Kopekoolik of Povungnetuk. He offered me the most perfect stone carving of a walrus that I had ever seen. I praised it and asked if he would make another for me. After

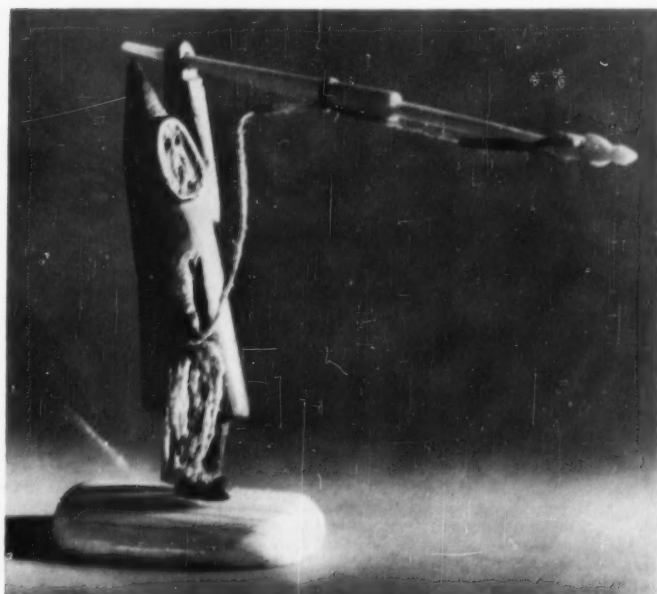
a perplexed silence he said, "You see that I can carve the likeness of a walrus! Why would you want another?" As far as he was concerned he had proved himself as a carver of walrus and that was enough. However, he was excited with the idea of making a caribou and went out immediately to find the stone.

As we sat stormbound on the island, Munamee worked carefully and with infinite patience on his small image of a bear, rubbing it to a smooth finish with his hands, pausing now and then to peer around to see if the real one had put in an appearance, for it is undoubtedly thought that in some subtle way carving the animal one wishes to obtain will bring good fortune in the hunt.

Inside the snowhouses and tents the carvings are never left on constant display, but, like the ancient Chinese, the people keep their small art objects carefully wrapped and hidden away, awaiting the moment when the atmosphere is right. Then upon request, they will be passed to a guest for inspection. All parts of the carving are in detail, for the guest turning it in his hands will examine every aspect.

Eskimo carving is a simple, straightforward art, created primarily for the maker's esthetic pleasure and inspiration. These artifacts are little known in the outer world. Eskimo Art, Inc., is a non-profit organization formed for the purpose of introducing the art of the Eastern Arctic Eskimos

please turn to page 84



# BOOK REVIEW SECTION

## FORMS AND PATTERNS IN NATURE: Pantheon Publisher

Wolf Strache  
Retail price: \$7.50

Imaginative photography at its best. An exploration of Nature, the master designer, delving from the microscopic to the infinite. The eighty-eight deluxe-sized plates are all challenging puzzles which range from the awesome beauty of extra-galactic space to the hidden secrets in a drop of water. See pages 70-71 this issue for prime examples.

## GRAPHIS ANNUAL 56/57: Hastings House

Herdeg & Rosner  
Retail price: \$12.50

Since its inception five years ago, the Annual has consistently ranked among the prime favorites of educators and professionals in the graphic arts. Only the finest examples of international advertising art find their way into its handsome pages. A deluxe sized volume with 789 illustrations on its 209 pages.

★ Subscriber price: \$10.50

## WOODWORKING PROJECTS: Bruce Publishers

Key Olsen  
Retail price: \$1.50

A low cost title expressly planned for the use of shop teachers and craftsmen. Twenty-three interesting projects fully described and most of them are within grasp of young people. Loom frames, workbenches, racing boats, bird feeders, portable shack, toys, to skim the top. Recommended for scouts and serious woodworking hobbyists too.

★ Subscriber price: \$1.25

## DEAD TOWNS AND LIVING MEN: Philosophical Library

Sir Leonard Woolley  
Retail price: \$6.00

One of the world's foremost archeologists, the author is the discoverer of the treasures of Ur, civilization's most ancient city. Cramming many lifetimes of adventure into his fascinating explorations, he makes an essentially dead subject come to new life in this book. Hours of pleasurable reading in its 220 pages, devoted to the buried cities of Egypt, Syria and Italy.

★ Subscriber price: \$4.95

## art books at discount prices! give them as Christmas gifts

Special arrangements have been made with America's leading publishers to secure the latest and standard art titles (as well as other educational works) at discount prices, for all Design Magazine subscribers. As this is a courtesy service, NO ORDERS CAN BE ACCEPTED ON A TRIAL BASIS.

**WHAT THIS SERVICE MEANS TO YOU:** In addition to securing low discount rates, you can thus order from several sources at one time and hold bookkeeping to a minimum.

**ORDER ANY BOOKS PUBLISHED IN U.S.A.** If title has not been previously listed in Design please give name and address of publisher and include regular (retail) price with order. We will endeavor to secure your discount and will then remit difference.

**HOW TO ORDER:** Send information to: Book Service Dept., Design Magazine, 337 S. High St., Columbus, Ohio. Enclose your check or money order for discount price indicated by a ★ at bottom of book review. If no subscriber's price is indicated, book is available only at retail price. (Your prompt payment is necessary as we act merely as your representative.) U.S.A. schools and libraries may request later billing, if on official purchase order. Design will absorb shipping price to any address in U.S.A. All Canadian and foreign orders must add a nominal charge of 25¢ per book to defray postage and handling.

**CONCERNING INQUIRIES:** Always enclose self-addressed, stamped envelope when requesting reply. We will appreciate your holding such correspondence to actual orders. ▲

## DICTIONARY OF ENGLISH DOMESTIC ARCHITECTURE: Philosophical Library

Retail price: \$6.00

The scope of this title: from Norman times to the present. The coverage: all facets of home architecture with detailed descriptions of the terms and applications. The results: a handy cross-reference for home builders, art historians and designers. 200 drawings, 112 pages.

★ Subscriber price: \$5.25

## SCRIPT LETTERING Pitman Publisher

M. Meijer

Retail price: \$2.25

A practical collection of alphabets in thirty-two styles, particularly invaluable to the commercial artist and calligrapher. Recommended for lettering courses at the high school and college level.

★ Subscriber price: \$1.85

## MAKE-IT-YOURSELF FURNITURE: McGraw-Hill Publisher

J. H. Livingstone  
Retail price: \$4.50

Profusely illustrated collection of projects for the home-craftsman—over two hundred plans, photos and diagrams. All these projects are simple ones, capable of producing furnishings with style and good taste, for use in the modern home. Chairs, tables, TV benches, bookcases, beds—all constructed with little more than a handful of common tools. 106 pages.

★ Subscriber price: \$3.95

## THE ENGLISH MASTERS: Philosophical Library

Horace Shipp

Retail price: \$6.00

A review of British painting from earliest times to today. Forty plates, many in full color, and a text about the men who wielded a brush through a thousand years of English art.

★ Subscriber price: \$4.95

## LAYOUT: Reinhold Publisher

Raymond A. Ballinger  
Retail price: \$12.00

Certainly not intended for the casual dilettante, this deluxe text is for professionals and near-professional students in the fields of editorial and advertising art. 240 large pages of illustrations, in full color and black and white.

★ Subscriber price: \$10.75

## LETTERING AND ALPHABETS: Dover Publications

by J. A. Cavanagh  
Retail price: \$3.00

A selection of eighty-five complete alphabets, all new and adaptable for the needs of lettering students, commercial artists, displaymen and package designers. 121 pages.

★ Subscriber price: \$2.45

## WATERCOLOR MADE EASY: Reinhold Publishers

by Herb Olsen  
Retail price: \$7.50

A handsome, instruction volume with nineteen full color illustrations and hundreds of sketches. No conventional book on the subject, this one is filled with usable ideas. The art work is meaningful, not merely decorative. You'll use this book as a constant reference. 112 deluxe pages.

★ Subscriber price: \$6.75

## HANDBOOK OF COPPER ENAMELING: Ceramics Monthly, Publisher

Retail price: \$2.00

A simplified introduction to a skilled creative craft. Useful to the arts and crafts instructor, hobbyist. Covers tools and equipment, the many techniques for designing and executing plaques, jewelry, costume accessories. Paperbound edition. Sixty-four pages, approximately two hundred illustrations.

★ Subscriber price: \$1.60

## ART TODAY: Henry Holt, Publisher

by Faulkner, Ziegfeld & Hill  
Retail price: \$6.25

Third (new) edition of one of the most respected books in art education. Excellent for the new and general teacher who must prepare for authoritative grasp of the subject. This is a book which relates the many forms of art to the needs and pleasures of daily living. In simple, highly readable fashion, authors Edwin Ziegfeld, Ray Faulkner and Gerald Hill—all top names in art education—guide you thru the uses of art in the home, community, religion, commerce and industry. A second section deals with techniques and materials—wood, metal ceramics, textiles, graphics and photography. Other major sections cover design principles, texture, line and form, painting, sculpture and architecture. Every teacher could put a desktop copy to daily use. 550 pages, fully illustrated.

★ Subscriber price: \$5.60



**TOULOUSE-LAUTREC**

Harry N. Abrams, Publisher

Library of Great Painters

Retail price: \$12.50

Must be ranked among the finest art books published. A deluxe-sized edition (10"x13") containing 115 exquisite illustrations which range the artist's output from his early Impressionist days to his final, brilliant renditions of Paris night life. Forty-eight full color plates included, plus another seven color lithographs which rival the original Lautrec posters for fidelity. Text is by Douglas Cooper, one of England's top critics. 152 pages.

★ Subscriber price: \$11.25

**PENROSE ANNUAL/56:**

Hastings House

R. B. Fishenden

Retail price: \$8.50

The Annual most sought by professionals in the graphic arts. Handsome, practical, information-packed and profusely illustrated. Highlights of the coverage include book illustrating, advertising and editorial typography, lettering, printing processes. Brilliant full-color reproductions from throughout the world. Deluxe in size. Recommended for all graphic arts students and professionals.

★ Subscriber price: \$7.25

**RECENT RECOMMENDATIONS****34th ANNUAL OF ADVT. & EDITORIAL ART:**

Farrar, Straus &amp; Cudahy

Retail price: \$12.50

Just published. The best from thousands of effectively designed advertisements and illustrations have been chosen for inclusion in this splendid annual by the Art Directors Club of N.Y. Coverage includes posters, TV art, booklets, cartoons, story illustrations layouts and direct mail pieces. Several hundred plates, 424 deluxe sized pages. Invariable choice of commercial artists for their personal library and swipe file.

★ Subscriber price: \$10.95

**MOBILE DESIGN:**

Studio-Crowell

by John Lynch

Retail price: \$3.95

Following the tremendous success of "How To Make Mobiles", the author has compiled a worthy sequel to satisfy the demands of a booming interest in this uniquely contemporary art form. Filled with working plans for constructing a wide variety of mobiles. 102 plates.

★ Subscriber price: \$3.40

**EXPLORING PAPIER MACHE:**

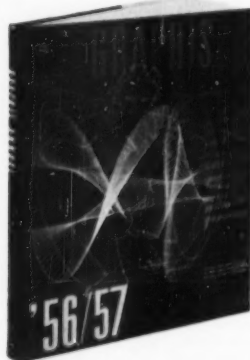
Davis Press

by Victoria Bedford Betts

Retail price: \$4.00

Ideas by the score and inspiration unlimited for art teachers and hobbyists on every level. Includes activities in making holiday favors, wall displays, games, toys, masks, animals, etc. Well illustrated. Already a favorite at many schools; will undoubtedly become a standard text in paper sculpture techniques.

★ Subscriber price: \$3.45

**the new GRAPHIS ANNUAL**

ADVERTISING  
BOOK JACKETS  
XMAS CARDS  
LETTERHEADS  
POSTERS  
PACKAGING  
ART FOR TV

**C**RITICALLY selected examples of the finest in graphic arts from throughout the world. An exciting source of new visual ideas. Profusely illustrated in full color and monochrome.

\$12.50 retail price.

**HASTINGS HOUSE, PUBLISHERS**

**YOU** can come no closer to possessing the originals than by owning this magnificent book. Forty-eight brilliant hand-tipped colorplates in a deluxe edition which features the text of Douglas Cooper.

**\$12.50**

retail price

A complete survey of Lautrec's painting, from his earlier Impressionist canvases to the incisive studies of "wicked Paris in the Gay Nineties" which made him the most-controversial artist of his time. Also included, an additional sixty black-and-white gravure illustrations, and seven posters reproduced by color lithography—just as Lautrec himself saw the work. Copies available thru Design's Book Service.

**HARRY N. ABRAMS, INC.****Publishers of Fine Art Books**

Is this a new  
wire sculpture  
by Calder,  
or the actual  
tail-feathers  
of a bird?



**A** bird's plumage, a cross-section of the spine of a sea urchin, even the feeding patterns of bugs and caterpillars, when caught by the camera of the artist-photographer, reveal a startling similarity to modern abstract art. Here is a stunning collection of such photographs . . . pictures of crystal, stone, plants, earth, water and clouds, all of which display the remarkable kinship between the creations of Nature and those of man. 88 full-page plates reproduced in deep-etch lithography, 9" x 12", cloth.

**FORMS AND PATTERNS IN NATURE**By **WOLF STRACHE**

\$7.50 at all bookstores. PANTHEON BOOKS, New York 14, N. Y.





At the Capitol Plaza—a hotel of unusual charm located opposite the Union Station Plaza. Noted for its genuine hospitality, comfortable accommodations, and for its unusual food. Parking Lots and near by Garage facilities. Radio in every room. Air-conditioned guest rooms available.

300 modern rooms from \$3

## The DODGE HOTEL

WASHINGTON, D.C.

E. J. HARRIS, Managing Director  
HENRY J. LEMANSKI, General Manager

### ESKIMO ART:

continued from page 81

to the United States. We believe that this art will be of interest, not only for its strength and beauty, but for its completely primitive, fundamental honesty.

We hope through art galleries, museums and universities to present selling exhibitions of their work. With a continued and protective interest on our part, the Eskimos will have an opportunity to aid their own economy, thereby filling a real need in this stage of their development.

The Canadian Handicrafts Guild, also a non-profit organization, has been encouraging and buying Eskimo art for the past four years. The carvings the Guild has brought from the Arctic have been enthusiastically received in Canada and Great Britain.

Their job has been to encourage the Eskimo and find a market for his work. The Guild does not teach him, believing that he understands fundamental truths in art that we ourselves would do well to learn. Mass production has destroyed many native arts. We do not hope to increase greatly the number of carvings being created nor do we wish to change the Eskimo's methods in any way.

It is our greatest hope that the works of carvers like Akeekashook of Port Harrison, Sheroapik of Povungnetuk, Oshweetuk of Cape Dorset, Tungeelik of Repulse Bay and many others will become well known. ▲

## Art EDUCATION

THE JOURNAL OF  
the national ART EDUCATION association

- ▲ Regional and National News in Art and Education
- ▲ Articles by Leading Artists and Educators.
- ▲ Association affairs.
- ▲ Editorial comment, Book Reviews, Visual Aids.

*Issued Free To Members*

Subscription to Non-Members Is  
\$2.00 Per Year

the national ART EDUCATION association  
STATE TEACHERS COLLEGE  
KUTZTOWN, PENNSYLVANIA



### Santa's Helpers ...for fifty years!

Goodness knows, Santa has plenty of helpers... mothers and fathers, relatives, and good people everywhere. And for a very special purpose Santa has millions of little helpers—Christmas Seals. They give protection and help against tuberculosis.

Over the last fifty years Christmas Seals have helped to give safety and care and hope... and even life itself to hundreds of thousands of people.

Make this year, the 50th anniversary, the best and most wonderful yet. Buy and use Christmas Seals on every package, letter, and Christmas card.

50<sup>TH</sup>  
Annual Christmas Seal Sale

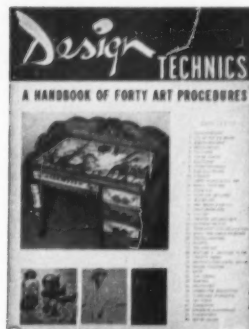


# Double value, for holiday giving . . .

A LOW COST ART HANDBOOK  
WITH FORTY NEW PROJECTS

TEXTILE PAINTING  
PASTELS  
PEN AND INK  
CRAYON PRINTS  
FINGER PAINTING  
BATIK  
SILK SCREEN  
DRY POINT  
WATER COLOR  
SCRATCHBOARD  
CUT PAPER  
PAPIER MACHE  
MEZZOTINT  
COLLAGE  
PENCIL PAINTING  
CHARCOAL  
PETER HUNT DECORATING  
WOODCUTS  
SPRAYED DECORATING  
LINOLEUM BLOCKS

. . . and twenty others!



**\$2.25**  
per copy

or **free**, as described  
in offer at right!



COURTESY E. I. DUPONT, INC.

## TAKE YOUR ADVICE . . .

Add a copy of this creative art handbook to your personal library—it's a favorite choice at thousands of schools. The sensible price is only \$2.25 a copy. Or, if you prefer, we'll send a *free* copy to anyone you designate, if you enter a gift subscription to "Design Magazine before December 10th, 1956.

### FREE OFFER:

Enter a one year gift subscription to Design for someone who will appreciate your thoughtfulness. Service will begin at once, and we will forward the new subscriber a free copy of DESIGN TECHNICS at the same time, along with a gift card in your name. Be sure to enclose remittance of \$4, the regular one year subscription price. And remember—offer expires midnight, December 10th.

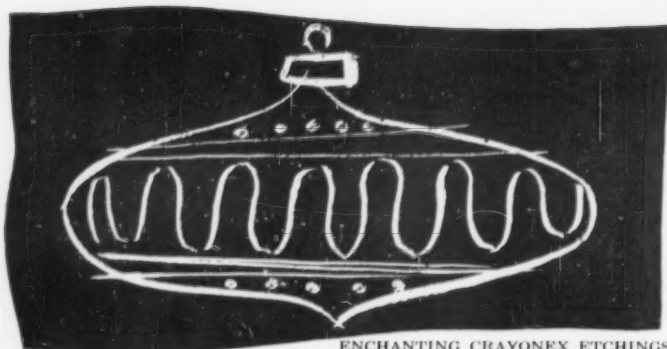
## "DESIGN TECHNICS"

337 SOUTH HIGH ST. COLUMBUS 15, OHIO





CAPTURE THE CHARM OF CHRISTMAS IN YOUR ROOM DECORATIONS WITH POSTER PASTELLO



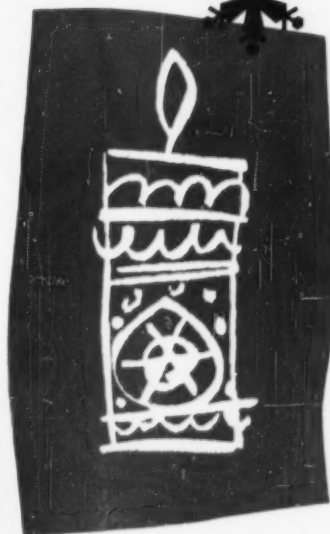
ENCHANTING CRAYONEX ETCHINGS ADD CHEER TO YOUR HOLIDAY GREETINGS

• TAKE TIME FOR A REAL INSPIRATIONAL CHRISTMAS THIS YEAR!

Rediscover the thrill of achievement as thousands have in creating and decorating their very own Christmas gifts and remembrances. The makers of Prang Color Products are proud to provide stimulating materials for this enthusiastic return to a more Creative Christmastide!



CHRISTMAS WRAPPING PAPERS TASTEFULLY DECORATED WITH PRANG WATER COLORS AND TEMPERA



HOLIDAY CANDLES AGLOW AND GLITTERING WITH PRANG DEK-ALL COLORS



**a** THE AMERICAN CRAYON COMPANY  
SANDUSKY OHIO NEW YORK

